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march

1980

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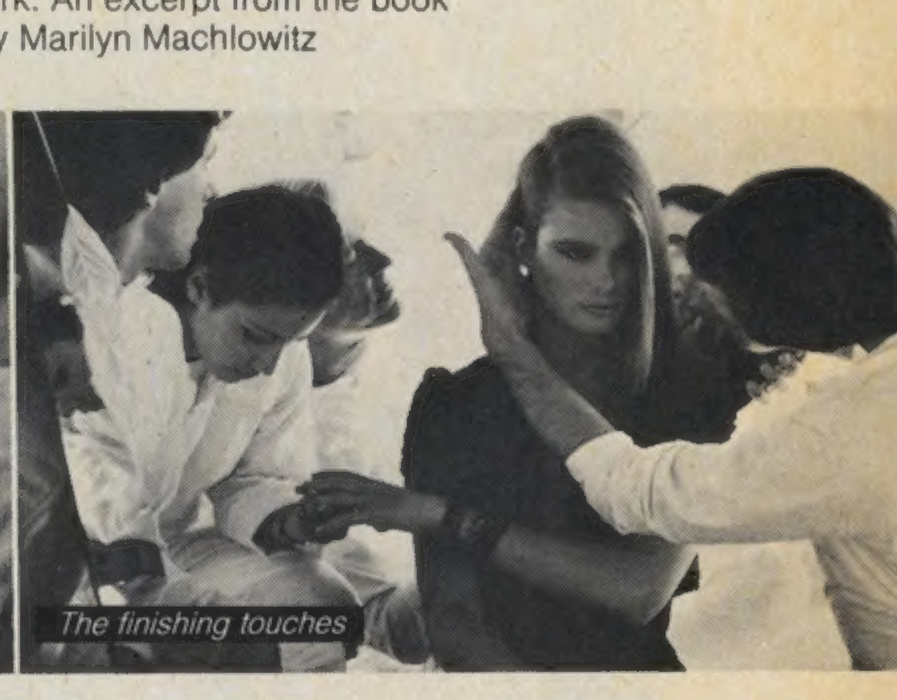

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Your Letters

Privileged women vs. ERA
I would like to respond to the article by Jacqueline G. Wexler in your November issue. I could appreciate her frustration at the pedestal/beast dichotomy; it reminded me of a talk I had recently with a woman who assured me that she did not need the ERA—her husband "gave" her everything she wanted. I so badly wanted to express my feeling that any privilege given on the basis of personal largesse can be withdrawn as easily and quickly as it came. As women, as human beings, we must be able to base our value on something more permanent than someone else's good opinion. I think we have that right—and the ERA will affirm that.

Louise Grethel
Thousand Oaks, CA

No nudes is good news?
Re December 1979 issue of your magazine, I fail to see how the term "unique" applies to photos on pages 264 through 279 ["To Catch A Diamond . . ."]. They're nothing more than a show of very *ordinary* anatomies. Nude, and partially nude displays of standard equipment we all have *aren't* special. . . .

To me, it's a disgusting waste of magazine pages. Even the diamonds didn't help!

Lois E. Longenecker
Arcanum, OH

Cuddles for Capote
Re Truman Capote Interview (December '79). Bravo! to Truman and to Vogue for getting the cards out on the table . . . I enjoyed the Capote coverage tremendously. But, don't we all live in our own dark madness and carry that cursed whip everywhere? Are we all artists or all mad? I do believe Truman, you are madly *wonderful*!

My warmest cuddles,
Rebecca Vitale
Atherton, CA

(Continued on page 207)

The flaxy Kappi: this Spring's assymetrical look in duotone linen-y Fibranne of polyester/rayon. White with espresso or spring green with navy. Sizes 4 to 16, about $80. Kappi, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York 10018.

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WHAT'S NEWS, WHAT'S COMING

Hard look at "Dallas"... New York's newest pastry palaces... ultimate opera recording... Henri Cartier-Bresson on tour... "future" book to look forward to

MOVIES

By Rex Reed

Just Tell Me What You Want
Directed by Sidney Lumet; starring Ali MacGraw and Alan King
Flavor this one lemon. There's a tart acidity to *Just Tell Me What You Want* that could rust a pan and give you ulcers. Alan King is Max, a tycoon who owns mining interests, TV companies, film studios, real-estate developments, French Impressionists, Oriental porcelains, and Ali MacGraw. Ali is Bones, the latest—and canniest—in a long string of mistresses. Max set her up in TV to keep her happy, but she's won four Emmys.

Max's philosophy is, "You never get poor from taking." Bones takes him up on it. Tired of making fudge when she's lonely and frustrated, Bones meets an inspiring young playwright, snuggles into his Vermont farmhouse on a snowy weekend, and marries him. Max liquidates her company, steals her bonds, stations a guard outside her co-op, and cancels her charge accounts.

Bones beats the hell out of Max in Bergdorf Goodman, chases him up Fifth Avenue, and almost kills him while a cheering mob of street-smart New Yorkers give her the Gloria Steinem "Girl of the Year" ovation in front of the Plaza fountain. He gets away. She gets even the best way she can—by exposing his business chicanery on network TV. Naturally, so much nastiness has to pay off: Max and Bones fall in love. The moral of this Upper East Side fable seems simple: when a cobra meets a mongoose, it's Fist City; but when a cobra meets another cobra, it's for keeps.

Here is lushly photographed, stylishly designed (by the great Tony Walton, who did *The Wiz*), snappily overwritten (by Jay Presson Allen, who wrote *The Prime of Miss Jean Brodie* and *Cabaret*) trash for the kind of upwardly mobile sophisticates who think being with it means clipping *New York* magazine articles on forty-three ways to serve asparagus. In November. It's wittily entertaining trash, too; but I didn't believe it for a minute. Still, I enjoyed watching Max and Bones go at each other like Louis and Fitzsimmons.

Ali MacGraw has been bad in so many bad movies (which is better than being bad in *good* movies, but worse than being good in *bad* movies) that it's obvious what she's been waiting for. A good director is something of a "first" for her, and she's found one in Sidney Lumet. He distills from her beauty and a sizzling performance.

Alan King is wonderfully vulgar as the eccentric megalomaniac who says, "Just tell me what you want" to everybody, then makes quite certain nobody gets it. Myrna Loy is sublimely patient and harassed as the loyal secretary who pays for Max's tootsies' caps, earrings, and abortions. Dina Merrill has some offbeat comic moments of her own as Max's wife, who spends her vacations in a chic nut house where she bakes meringues for therapy, then chokes to death on beef Wellington. To them, and to director Lumet, a debt of gratitude is owed for making the time with some thoroughly unpleasant cobras pass more pleasantly.

Ali MacGraw, Alan King: two "cobras" in Sidney Lumet's Upper East Side film-fable "Just Tell Me What You Want"

Foxes
Directed by Adrian Lyne; starring Jodie Foster and Sally Kellerman
If you've ever wondered what kind of nightmare awaits child-guidance counselors working in the psychotic jungle known as the Los Angeles public school system, this movie will lay it on straight. It's a grim, piercing, sometimes funny look at what it's like growing up in the asphalt desert of Hollywood porno houses, railroad tracks, and taco stands: A *Rebel without a Cause* for the '70s, about hopped-up high-school life. Jodie Foster is the kid with a brain who may even get a chance to use it some day—if she survives. Three other young actresses—Marilin Kagan, Cherie Currie, Kandice Stroh—are the pals who come to various ends, tragic, happy, and otherwise. Sally Kellerman is Jodie's mother—forty, divorced, and desperate—trying to raise a kid in a valueless society.

The film is so fragmented in its attempts to tell so many stories simultaneously that it's hard to pay attention. Adrian Lyne, the young director, and Leon Bijou, the cameraman, are graduates of the Arpège-McDonald's-Little Friskies school of dramatic art. Not surprisingly, a lot of the movie looks like a TV commercial, shot through a cloud of Clearasil tubes and half-eaten Twinkies, with a camera lens smeared with raspberry yogurt. But watching these kids living and dying and festering is ultimately an oddly moving experience, thanks largely to good actors and a screenplay by Gerald Ayres that gets more out of the kids than a bottle of Quaaludes.

Fitz Hugh Lane's "Entrance to Somes Sound from Southwest Harbor," eerie-bright 1852 American Luminist masterpiece

ART

By David Bourdon

American Light: The Luminist Movement (1850–1875)
National Gallery of Art, Washington, D.C.; through June 15
Thanks to resourceful art historians, art movements can be created retroactively—assembled, evaluated, and labeled long after the artists are gone. Such is the case with Luminism, which flourished in the third quarter of the last century, though it remained invisible to critics and historians for more than seventy-five years. Only in the past few decades have specialists begun to perceive and trace a Luminist sensibility.

Once considered an offshoot of the Hudson River school of landscape painting, Luminism is now seen as a major independent style of heightened realism with spiritual overtones. Luminist landscapes—sharp-focus panoramas in which air is wondrously transparent and water reflects coherent, mirror-like images—have an eerie lucidity. No visible brush strokes and no trace of the artist's hand interfere with the immaculate often intense illusion. A Luminist seascape typically features a compositional format of dramatically receding planes: empty beach, calm sea, and atmospheric sky—usually with a boat or two thrown in to indicate scale and to suggest man's relatively insignificant presence amid the forces of nature.

The most eloquent aspect of a Luminist landscape is its portrayal of light—often an incandescent glow that emanates from a distant point. Twilights and sunsets attained new popularity, challenging artists to render the radiant, mutable colors that suffused the atmosphere. Light assumed a transcendent quality, becoming identified with spiritual radiance.

This exhibition includes work by more than thirty artists and photographers, but concentrates on five exemplary Luminists—Fitz Hugh Lane, Martin Johnson Heade, Sanford Gifford, John F. Kensett, and Frederic E. Church. Whether the artists are lit-

("What's News" continued on page 42)

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Prices subject to change

WHAT'S NEWS, WHAT'S COMING

tle known (like Gifford) or extravagantly celebrated (like Church, whose large painting "The Icebergs" was sold last October for $2.5 million, the highest price ever paid at auction for an American painting), the National Gallery exhibition puts them in a provocative new context, presenting a good case for Luminism as the central movement in nineteenth-century American art.

Henri Cartier-Bresson: Photographer
Art Institute of Chicago; through March 23
What accounts for Henri Cartier-Bresson's extraordinary reputation as one of the giants of photography? Acclaimed almost from the start of his career in the early 1930s, the French photographer, now seventy-one, owes part of his success to the happy circumstances of history. His career began soon after the invention of the 35mm camera and flourished during the heyday of photojournalism. But Cartier-Bresson became much more than an ace photojournalist; he became a great stylist and an eloquent commentator on what is often called "the human condition."

Cartier-Bresson is noted for capturing candid glimpses of ordinary people in ordinary settings. He never poses his human subjects or alters any element in the scene before him. He patiently stalks his subjects, then quickly, even surreptitiously, snaps pictures with his unobtrusive Leica. His only creative activity, it would seem, is releasing the shutter.

For Cartier-Bresson, photography is essentially a cognitive act. The photographer simply waits for his composition to form itself. The creativity is in the awareness and judgment that a scene is "right"—what he calls the "decisive moment."

Cartier-Bresson's best compositions often freeze human gesture against a geometrized background. Evidently influenced by modern painting, he consistently favors asymmetrical compositions in which architectural forms harmoniously balance one another while paralleling the focal plane of his camera. Human figures often appear as accent notes, animating the scene.

The gestures often make the difference between a good and a great photograph. Who can ever forget the gestures and expressions in his famous 1945 photograph of a Gestapo informer recognized by a woman she had denounced? And who would not be amused by the ironic alignment of gesture with architecture in "Athens, 1953"? This picture shows two heavyset Greek matrons walking behind one another past a building that has a pair of caryatids on the second floor. Cartier-Bresson waited for the precise moment when each woman had both sensible shoes firmly planted under one of the female personifications before he snapped the picture.

Cartier-Bresson himself made the selection of 155 photographs in this show, which originated at the International Center of Photography in New York. Unfortunately, he was not as ruthless as he should have been; the exhibition would have been improved by drastic trimming. But Cartier-Bresson is such a tremendously gifted photographer that even his least interesting images are worth scrutiny. The exhibition travels to Pittsburgh, Boston, and nine other American cities.

BOOKS

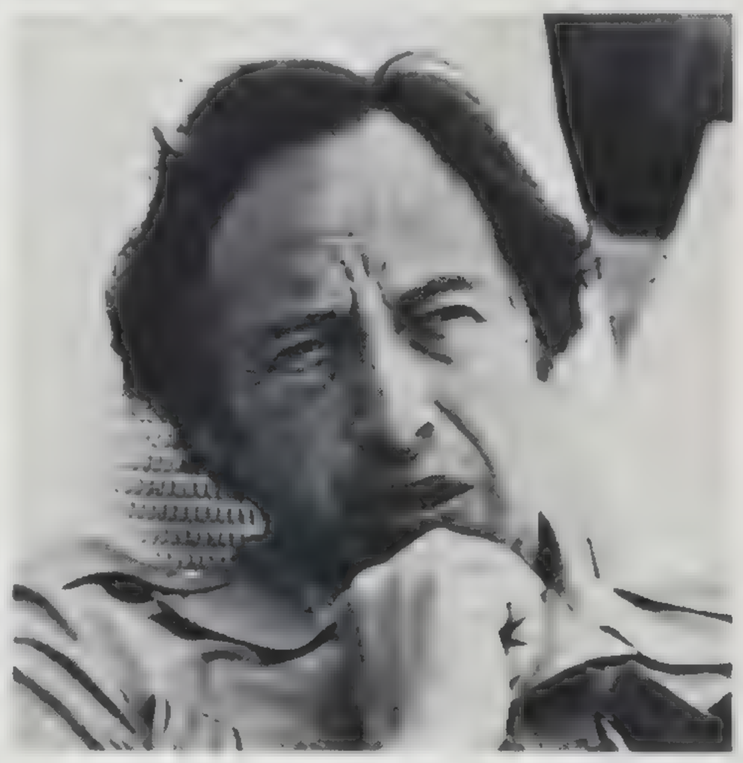
By Allene Talmey

Morgan's Passing
By Anne Tyler (Alfred A. Knopf)
Like a roller coaster, Anne Tyler's eighth novel shoots up and down. The "up" parts are extraordinarily riveting while the "down" parts are merely disturbing.

At forty-one, Morgan, a man of infinite disguises, is as secretive about his life as the CIA, and as vulnerable as a bitten apple. Though his life is "choppy and violent," he attempts to keep his balance—smiling all the time. His wife, married for nineteen years to Morgan's inner wildness, declares that what she does for a living is quite simple: "I'm Morgan's wife for a living." . . . In actuality, Morgan is the manager of a hardware store. But he could be "a rabbi, or a Greek shipping magnate"—anyone at all.

The story begins at an Easter fair, where a baby is about to be born—most unexpectedly—to a couple of puppeteers. Morgan, as the "doctor," delivers the child in the back seat of his car. By the time the book ends, Morgan has disrupted his own family, invaded the young couple's lives, and lost his store.

Finally, we are no more sure of who Morgan really is than when we first met him. All the characters, however, are delightful, sometimes a trifle ethereal, never gallant, a touch gangrenous. This is an eccentric, even an outlandish, book.



Author Alvin Toffler: Prophet for a new age?

By Cathleen Medwick

The Third Wave
By Alvin Toffler (William Morrow)
Reading *The Third Wave* by Alvin Toffler (the coiner of *Future Shock*) is like watching *The Ten Commandments*. We doubt that Moses was really a Charlton Heston (prophets are hardly ever so personable) or that the Red Sea really opened that way, But it's all so big and brave, so unabashedly miraculous that it's wonderful to see.

Miracles are hard to come by these days, and prophets disappoint us. We are happy enough to have a Pope who blesses us by hinting that everything will be all right. But Toffler, with his thundering prose, his galloping rhetoric, is the Charlton Heston of mod-

("What's News" continued on page 46)

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WHAT'S NEWS, WHAT'S COMING

ern writers. He has authority, and a voice. He renders sharp, unequivocal judgments on today's world and offers nothing less than a vision of tomorrow, "a new civilization" for mankind. A tough assignment, even for a prophet; yet, Toffler undertakes it manfully. The Red Sea was nothing compared to this.

He writes about human history and its three gigantic "waves" of change. The First Wave, Toffler says, was unleashed some ten thousand years ago by the invention of agriculture; the second, more recently, by the Industrial Revolution. The Third Wave, whose characteristics Toffler reveals to us (so gradually!), is upon us now.

Historians might argue. They might call for subtler distinctions. But prophecy is never subtle; it hits you over the head. It makes you crave the slam-bam truth—even if you never had an appetite for it before.

"Every civilization," writes Toffler, in the grand style, "has a hidden code—a set of rules or principles that run through all its activities like a repeated design." A thirst for mass production; a ruthlessly mechanical concept of time; an obsession with bigness, growth: these, today, are elements of the code. In our Second Wave civilization producer and consumer are driven apart by an "invisible wedge." We live in a "blip culture" which bombards us with fragmented, often contradictory bits of information that we are at a loss to decipher.

Hard times. But, points out Toffler, it doesn't all end here. The crisis in Iran, the energy crunch, the economic squeeze—all are signs of the death of one civilization, the birth of another. As the Third Wave reaches its peak: Renewable energy sources, such as hydrogen power (Daimler-Benz of Germany and Lockheed-California are already experimenting with it) will offer a variety of alternatives to old-hat energy sources such as oil, coal, and nuclear power. Developments in the "gene industry" will make "biofacture," not manufacture, the keynote of the new age. Advanced telecommunications will enable whole families to live and work in "electronic cottages," plugged into computerized work centers. Husbands and wives, thrown together, will begin to have new "hot" relationships with each other. "I believe the home will assume a startling new importance in Third Wave civilization," Toffler writes—and who wants to doubt him? He envisions a world full of small, diversified communities, in which individuals count. "Indust-reality" will be superseded by a more human reality. "De-massification" will bring an end to mass production and, one hopes, an end to possibilities for mass destruction, too.

A tantalizing vision? Even with its simplifications, this book gives us our first optimistic glimpse of the future. Toffler's style does echo the age that produced him—fast-talking, hard-selling, energy-obsessed; but in some ways he is better than his birthright. *The Third Wave* will mesmerize readers, and rightly so. Anyone who dares to speak out from a mountaintop deserves to be heard.

("What's News" continued on page 48)

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WHAT'S NEWS, WHAT'S COMING

RECORDINGS

By David Sargent

The production of Alban Berg's opera *Lulu* at the Paris Opera in February of 1978 was a landmark of operatic history. And now the recording made during those performances, and just released by Deutsche Grammophon, becomes a landmark of recording history.

The reasons are three: the opera itself, the performing edition, and the performance. The opera is perhaps the ultimate operatic study of female sexuality and man's compulsive fascination with it. It is based on two plays by the German Expressionist author Frank Wedekind—which became the basis, too, of Pabst's 1929 film *Pandora's Box*. *Lulu* is about a woman whom men and women both find irresistible, and it details an almost farcical succession of sexual liaisons, with death and ruination strewn along the way. For all of this, Berg, better known for his earlier opera *Wozzeck,* wrote his greatest music—brilliant and glittery and deeply, tragically Romantic.

"Performing edition" is too weak a way of describing how this version of *Lulu* differs from its predecessors. Berg died in 1935, still working on this score. Until now it has been performed as he left it: two acts, plus tantalizing snippets from the third. But gradually it emerged that for all practical purposes Berg had completed the third act, and that a performing version could be prepared from what he had left. The trouble was, Berg's fanatical widow, Helene, who apparently feared *Lulu* suggested things about Alban that disrupted her carefully constructed image of a perfect marriage and claimed that her dead husband had instructed her from beyond the grave not to release the third-act materials. After her death in 1976, the way was clear to perform *Lulu,* complete at last.

This recording documents the full version. The addition of the last act (intelligently realized by Friedrich Cerha) gives us the opera in proper balance: the sometimes giddy, seemingly silly hysteria of the first half of the opera shifts steadily into tragic despair in the second. This new weight is reinforced by the brilliant conducting of Pierre Boulez, who for the first time gives us a *Lulu* not only clear and genuinely *phrased* throughout but underscores its links with Romanticism. And the cast, too, is wonderful—particularly Teresa Stratas in the title role. Stratas came to fame this season for her Jenny in Weill's *Mahagonny* at Manhattan's Metropolitan Opera. Her blend of musical perception, beauty, and dramatic alacrity places her in the top rank of contemporary prima donnas.

MORE RECORDINGS:

Michael Jackson, "Off the Wall" (Epic). The fast side is decent if undistinguished disco; the slow side reveals one of the great pop voices of the day.

Pink Floyd, "The Wall" (Columbia). Another compelling, eerie statement about man's decline, from this veteran British progressive-rock band.

("What's News" continued on page 52)

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WHAT'S NEWS, WHAT'S COMING

COLLECTING

By Judith Goldman

Word is out: buy American Art Pottery

New York's Madison Avenue has become an arcade of decorative art shops. There are stores specializing in paperweights, art glass, pottery, furniture, fabrics—even snuff boxes. The street now flaunts enough Art Deco to cause visions of flappers, and enough Tiffany glass to suggest Louis is alive and working in Manhattan. Meanwhile, new shops, devoted to china, glass, and carpets, appear with the speed of sure horses on a fast track. The taste for the decorative arts may have reached epidemic proportions.

The interest indicates a shift in American taste. It charts a turn toward decorative pleasures, once considered undemocratic, and a need for self-expression not dictated by physical fitness, personalized mantras, or Bloomingdale's esthetics. Implicit in the focus on home decoration is a longing for comfort; but it also reflects a new practicality, the result of today's prime interest rate and oil prices, and an acknowledgement that yesterday's decorative art objects were of better quality.

Potpourri holder of waxed-matte glazed Rookwood. By Katherine Jones, 1923

The newest entry in decorative art's revival is American Art Pottery: molded and hand-turned ceramic works. Produced to fulfill a visionary goal—the merger of art and industry, art and artist through the use of commercial techniques—the Art Pottery movement was an immense success. Men made the pieces, women painted them; and for five decades from 1880 to 1929, factories across America produced thousands of bowls, vases, and plates. Quality varied. Many factories produced ordinary pieces, decorated in a pastiche of borrowed styles. But the pottery from Fulper in New Jersey, Newcomb in New Orleans, Rookwood in Cincinnati, or George Ohr in Biloxi, Mississippi, could be splendid.

American Art Pottery is still undervalued and unappreciated. Its appearance at auction brings only moderate prices. But a few months ago a piece of Rookwood brought $10,000 at a Skinner auction in Bolton, Massachusetts; and art pottery is now the specialty of two New York shops: Pascoe & Solomon Antiques and the Jordan-Volpe Gallery.

For the last year, American Art Pottery has been attracting new collectors. For some it's an alternative to Art Nouveau glass they can no longer afford. Others have been captivated by: the coffee-brown glazes that George Ohr, "the mad potter of Biloxi," put on his eccentric, still modern paper-thin shapes; the ethereal matte glazes created by the Newcomb ladies; the romantic, Orientally inspired opulent colors decorating Rookwood; and the hearty shape and elegant glaze of a robust Fulper jug. Still others find prices enchanting. A very good piece of American Art Pottery can be had for between $200 and $1500.

Iris glaze Rookwood vase, in parrot-tulip design, by Lenore Asbury, 1906

MORE COLLECTING:

On March 26 and 27, Sotheby Parke Bernet New York sells an early, esoteric collection of Rookwood pottery. In the same sale, glass by Désiré Christian from the collection of former Chicagoan Jules S. Traub. Christian, a still unheralded Art Nouveau glassmaker, made a good deal of the glass Gallé signed. In preparation for the sale, read: The Glass of Désiré Christian, Ghost for Gallé, by Mr. Traub, a mystery about supply and demand in nineteenth-century France. (The Art Glass Exchange, Chicago.)

Jimmy Carter, forever watchful of frivolous temptations, ordered the Presidential yacht "Sequoia" sold in 1977. This month at last, in Palm Beach, SPB sells the one-hundred-ten-ton ship that has been in Presidential service since Hoover. Truman played the piano on board. Nixon and John Dean held secret meetings on the "Sequoia." The presale estimate for this floating monument is $750,000.

TV

By Gloria Emerson

"Dallas," our own "Upstairs, Downstairs."

What is on my mind is wonderful: it is Morley Safer. He is probably the most literate, talented, witty reporter and essayist on television today. His talents are too large for the slightly cute pieces he's been giving us on CBS's *60 Minutes.* Safer, who was a legend in American journalism when he worked as a CBS foreign correspondent, should have his own program and be free to report on any news story of his choice. All this mooning over Morley Safer is leading up to a hard look at another CBS program, *Dallas.* Millions of people are eating it up on Friday nights. Millions know all about the Ewing family and that swine J. R., the eldest son, and the mother, dear dear Miss Ellie, and J. R.'s wife, Sue Ellen, who isn't such a dingbat anymore now that she is in therapy. Lots of men watch *Dallas,* but they don't want you to tell them it's a soap. But it certainly is.

Dallas has virtues. It shows the corporate criminality of some oil companies, some banks and some businessmen, which is fine by me. *Dallas* tries to be fair; for every hateful male lunatic there is a madwoman, for every man who is a noodle there is a noodle-y woman. And *Dallas* gives us such a simple-minded exaggerated picture of how the rich in Texas live and work and carry on that it pleases those of us up North who always believed they were a different species anyway.

I always did suspect there were men like J. R. in Texas, the piggiest of pigs. One week, he snarled at Sue Ellen: "You know how haggard you look in the morning if you don't get your eight hours." Even in her darkest days when she couldn't stop drinking and shopping, Sue Ellen never looked haggard. Miss Ellie is played by Barbara Bel Geddes, who was once a fine actress on the stage, but she doesn't do much in *Dallas* aside from beaming and weeping.

The last time I dipped into *Dallas,* J. R. was really in the soup, having put up the Ewing homestead and cattle as collateral to fi-

("What's News" continued on page 55)

WHERE TO EAT NOW

Délices La Côte Basque

The tea and/or coffee or chocolate shop *cum* delicious snacks and sweet goodies is on the upswing in Manhattan. The *gemütlich, sympa* step-in shop where you can refresh yourself, have a little heart-to-heart over a cup-a. Paris has Angelina's, Vienna Demel's, and Manhattan has Délices La Côte Basque.

Right, the Délices on Lexington Avenue; soon there's to be a more elaborate version in Fifth Avenue's Olympic Towers Building. And both function under menu-shrewd Guy Pascal, former pastry chef at restaurant La Côte Basque.

Délices delights: a *saucisson en croûte,* the pastry as flaky as autumn leaves, the sausage—garlic sublime—and with it a *ratatouille* like a high summer's day in Provence; *ganache*—a cloud-born chocolate cake armored in dark chocolate slabs; hazlenut meringues, a crunch and crackle of woodsy whole nuts in a brittle cocoa-ish fleshing; an astringent lemon tart—the most intense lemon taste in town. Or just settle for a brace of crumbly croissants, *confiture,* real rich butter and *café au lait*—and think Paris. —Leo Lerman

JADE ALBERT

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nance an oil-drilling project in Southeast Asia. His parents, who should have known J. R. was always a sociopath, went into shock but Sue Ellen gloated. After all, J. R. had been cavorting with her own sister. Sue Ellen's former lover is Cliff Barnes, son of a man ruined by the Ewings, who had some official job that enabled him to close down some Ewing oil wells. He gave that up to run for Congress, which solved some problems for J. R., who secretly provided the funds for the campaign. Barnes was too much of a dreamy do-gooder to suspect. His own campaign manager was a Ewing spy.

Dallas has drilled its way so deeply in the American psyche that even Richard Cohen, *The Washington Post* columnist, has written what a pity it was he wasted so much time reading when he could have been watching. "Anyway," writes Mr. Cohen, "it is clear by now that *Dallas* is our very own *Upstairs, Downstairs.* All the time the British masterpiece was on the tube, people kept asking why we in America could not do something as good. People kept saying our writers couldn't write as well and our actors couldn't act and that commercial television would just never do anything really terrific."

We don't have to be ashamed anymore. Mr. Cohen also says of *Dallas*: "It's indigenous. It's well-written, it's well-acted, and it's dirty as hell. The chief difference between the two shows is that in *Dallas* everything takes place at breakfast, not at tea, and there is no downstairs in a ranch house."

Quite right. All *Dallas* really needs is Mike Wallace in the cast as Sue Ellen's father who decides J. R. is not going to torment his little girl anymore. And Harry Reasoner could be Sue Ellen's doctor who loses all his money and patients and has nowhere to turn. That would leave all of *60 Minutes* to Morley Safer, who could start reporting again because Dan Rather would have left *60 Minutes* to return to the CBS Washington bureau which is where his country really needs him.

DANCE

By Holly Brubach

Twyla Tharp speaks for herself

Tough-minded, outspoken, with a crackerjack sense of humor—Twyla Tharp has done more than any other choreographer to ratify a new, all-encompassing definition of dance, one that includes everything from classical ballet to baton twirling. In the fifteen years since she began choreographing, she has consistently—gleefully—tackled projects never before attempted. This season, March 24-April 13, at the Majestic Theatre in New York, two world premieres: A full-evening work with narration and dialogue by playwright Thomas Babe. And *Brahms' Paganini,* set to two books of piano variations—the first, an arduous eighteen-minute-long solo for Richard Colton; the second, a smooth-moving quartet with Jennifer Way dancing an intrusive fifth. Plus the revival of *Deuce Coupe,* her ballet to music by the Beach Boys.

Tharp began her career as a choreographer by assigning herself lessons in the craft of making dances; for the first five years, she worked—with few exceptions—without music, in silence. She calls *The Fugue* (1970), a work in which three dancers in heavy boots stamp out Bach counterpoint on a miked stage, her "diploma." Subsequent pieces like *Eight Jelly Rolls, Deuce Coupe, Sue's Leg, Push Comes to Shove* (for Mikhail Baryshnikov and the American Ballet Theatre), and, last year, *Baker's Dozen* all confirm Tharp's graduation with honors.

HERBERT MIGDOLL

Choreographer Twyla Tharp: a new definition of dance; "ballet is as ballet does."

Her use of ragtime music and scores by such composers as Chuck Berry, Paul Simon, and Randy Newman has earned Tharp a "pop" label, though her repertory is as heavily weighted with works to scores by Bach, Mozart, Haydn, and now Brahms. She waves these classical/popular distinctions aside; they are more descriptive of the music than of the dancing. The actual movements in her *Brahms' Paganini* are no more "classical" than the movements in *Deuce Coupe.*

Tharp choreographed *Deuce Coupe* in 1973 for The City Center Joffrey Ballet and dancers from her own company, remodeled it two years later for an all-Joffrey cast. As a ballet that prefigured the course of American dancing to come, *Deuce Coupe* has already made history. Here, in excerpts from an interview, Tharp talks about *Deuce Coupe,* and its significance now for her own company:

"I made *Deuce Coupe* for the audience, which at the time was a radical thing to do—nobody performed for the audience in the late 'sixties, early 'seventies. Bob Joffrey asked me to do a ballet. And I said, 'I don't know your company, so give me a lot of tickets.' He gave me a fat stack, and I went to see his company for two months. And eventually, I stopped looking at the dancers and started looking at the audience—I was fascinated. Then I thought: If you're going to be doing a dance for this company, you're going to be doing it for this audience. It was not so much a question of pleasing them—I didn't care if they liked it or not—as approaching them, finding something they could understand.

"I used pop music because that's what we hear, that's what we know. And to use Franck or Rachmaninoff or even Gershwin is to be somewhat removed from where we're all at. I mean, you use the composers who are alive and vital, who are in the mainstream of life. Which is what the ballet used to be about—the music that the ballet used was what everybody could whistle walking down the street, it was the pop music of its time.

"Is it dated? Well, I suppose audiences today have certain associations with the Beach Boys' music—where they were, what they were doing the summer 'Little Deuce Coupe' was number one on the radio. But if there were a disc jockey today popular enough to bring back this Brahms score I've been using, in six weeks he might make it a hit. And then *that* would become dated, because we would associate it with certain events in our lives.

I think it's amazing how well the Beach Boys' music holds up. They had melody, they also had atmosphere in their songs—a song like 'Little Deuce Coupe' is all very golden, devoted to youth. But this ballet isn't about the music, it's really about dance styles—it's a comment on power.

"At the beginning, it's very formal. Everybody has done all their proper positions, all their arabesques. . . . And then all of a sudden 'Little Deuce Coupe' starts up, and everybody comes out from the wings doing all this cha-cha-cha and humma-humma-humma. It's a wonderful moment of release—it still happens, I still feel that. Then there's the end, 'Wouldn't It Be Nice,' when everybody's being very academic, right down to the finger positions. And the final procession in 'Cuddle Up,' which is very Bambi Lynn, very Hollywood—none of it is formal ballet. It's all American ballet, it's very soft, asymmetrical, totally romantic. And all wrong, it's all wrong. But it's ours—we've absorbed ballet and we live it. That's what *Deuce Coupe*'s about for me, and I think it's as valid today as it was seven years ago.

"It's a question of dignity. I think that ten or twelve years ago everybody felt that ballet was somehow intimidating—I was intimidated, even with as much training as I had. Ballet was something imported, it was something grand, something regal. And I don't think anybody feels that way now. Now it's our heritage, too—we own it. We don't need Europeans to tell us where fourth position is. And nobody handed it over. It's something we fought for—that tradition, that technique.

"I think that the whole modern-dance so-called movement was about rebellion. But I think of the technical capabilities my dancers have as coming from the Cunningham technique, the Graham technique, the ballet technique, and for me a little bit of Nikolais, a little jazz. I think that if you put all those disciplines together, you have the range of possibilities. So why go off in a corner and try to develop a new technique? Which is what every modern-dance choreographer tried to do for a while. I think all technique is in the ballet. . . . The fact is: For the past thirty-five years or so, George Balanchine has been writing modern dances and Merce Cunningham has been writing classical dances. So these distinctions just don't exist for me.

"When I was choreographing *As Time Goes By* for the Joffrey (in 1973), five out of the sextet's six members said, 'Hey, we won't work in this ballet, it's not classical. We want out.' And I said, 'You'll be sorry when in ten years we've redefined classicism. Ballet is as ballet does, you dummies. Goodbye.'

"I did *Deuce Coupe* for a ballet company, and now I say to my dancers, 'Hey, guys, we don't need a ballet company—*we* can do it. All by ourselves, we can do it.' "

WHAT'S NEWS, WHAT'S COMING

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Using the same products, every woman will get a different look to her makeup, because every face has a different bone structure and style.

Start with moisturizer; then, apply a concealing stick under eyes. Use foundation to even skin tone but not to give color; color is added with blush and lipstick. Eye and cheek color should follow the natural shape of the face. Dark-toned shadow defines eyes; but, when eyes are open, the shadow must not stand out. This spring, cheek colors are soft and fresh; lipsticks give natural-looking color, not gloss.

New color choices –

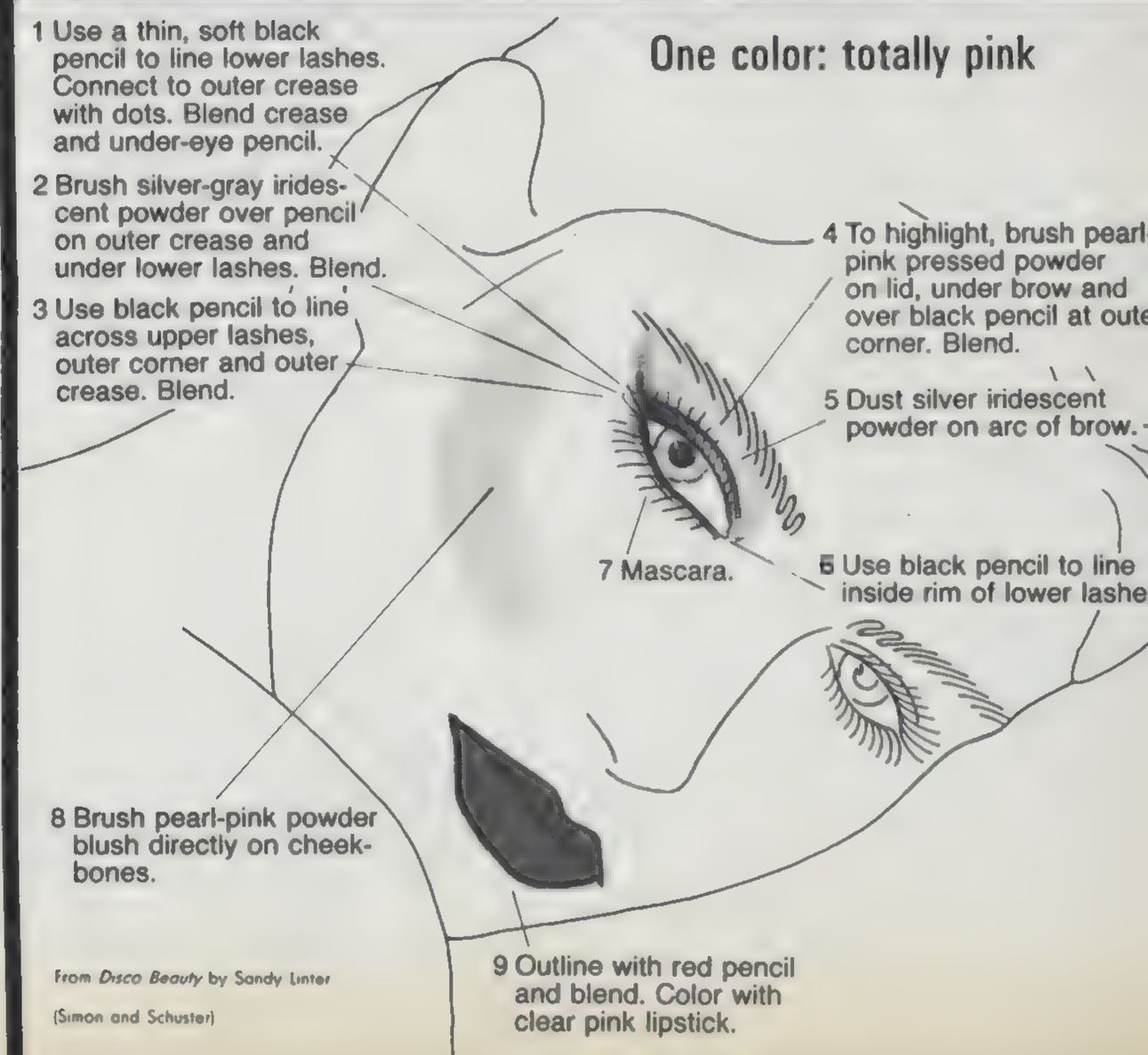
eyes
green, yellow, bronze, salmon
cheeks and mouth
salmon, smoke rose, bronze, honey

DRAWING BY SOPHIE LEVY

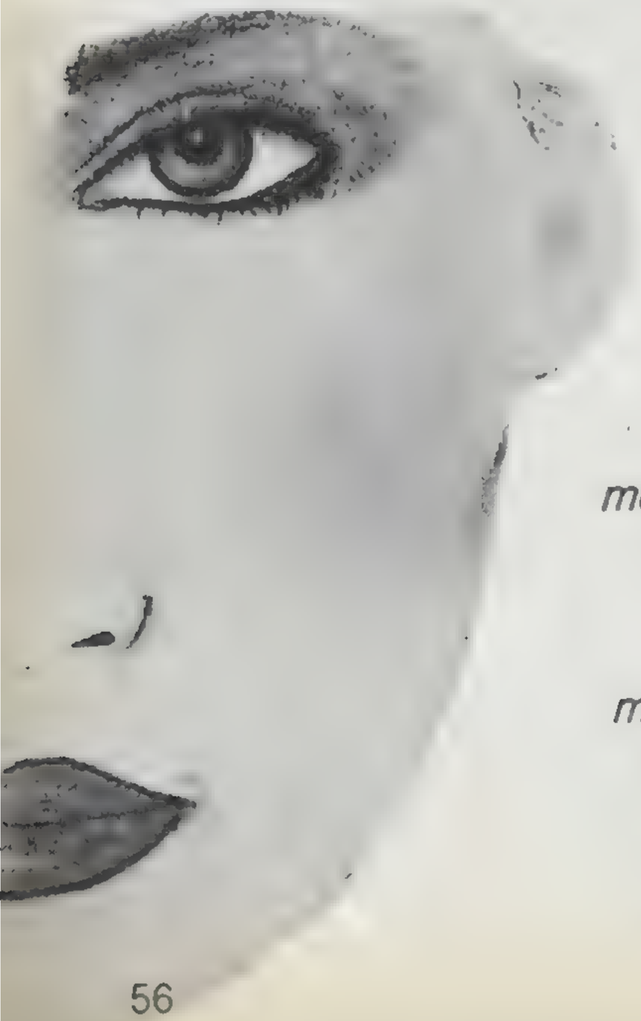
Look happy Use this trick from makeup pro Rex: Dab rouge at the "apples" of cheeks and blend backward; for a more sophisticated face, intensify color at temples or in cheek hollows, then blend forward. . . . Sophie Levy (of Pipino-Buccheri Salon, New York; 212/759-2959; private lessons, $50) advises: Use makeup color to define face structure. Dark shadow, soft liner (see how-to drawing, *at left*) set up eye shape.

Learn by lessons: Benjamin or Sandra Bocas at NY's Benjamin Salon (212/255-3330) charges $75 for an hour that includes before-and-after Polaroid photos, individualized color chart. . . . Brigitte Nioche, of Total Image Plus, NY 212/877-4373, gives makeup instruction for $25. . . . Use what you have: "The face is not a blank canvas," says makeup artist Sandy Linter. "Look at what you have; define, highlight it." Sandy's tips: Underline the eye—"it makes eyes stand out"—with a dark pencil; dot on the line rather than draw it (more subtle); marks will "hide" between lashes. For spring, Sandy does an "all-pink" face, below: rosy, pretty! From her book, *Disco Beauty* (Simon and Schuster).

One color: totally pink


1 Use a thin, soft black pencil to line lower lashes. Connect to outer crease with dots. Blend crease and under-eye pencil.
2 Brush silver-gray iridescent powder over pencil on outer crease and under lower lashes. Blend.
3 Use black pencil to line across upper lashes, outer corner and outer crease. Blend.
4 To highlight, brush pearl pink pressed powder on lid, under brow and over black pencil at outer corner. Blend.
5 Dust silver iridescent powder on arc of brow.
6 Use black pencil to line inside rim of lower lashes.
7 Mascara.
8 Brush pearl-pink powder blush directly on cheekbones.
9 Outline with red pencil and blend. Color with clear pink lipstick.

From *Disco Beauty* by Sandy Linter (Simon and Schuster)



Make more of your eyes— *by the way you use blush! Bring blush high up on the cheekbone, suggests makeup artist George Newell, blending it to hairline and browbone above eye (sketch, left). This lets eye color really stand out. . . . Always use moisturizer, advises makeup whiz Joey Mills—one geared to your skin type. Apply gently, especially near eyes; a hand motion toward the nose is safest. (Private lessons with Joey Mills can also be arranged through Mills's representative, Bryan Bantry, 212/245-0200.)*

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Between Us

Future thought...
solo eats...rape
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By Lorraine Davis

ONE-WOMAN (THINK) TANK CORPS

Audrey C. Cohen is a small, fiery, irrepressible woman who finds it hard to live in the present—her mind just keeps racing off to the future. In 1958, the mother of two infant daughters, and eager to use her brain but lacking in opportunities, she simply co-founded her first corporation: Part-Time Research Associates, an all-woman enterprise offering research and writing done by young mothers.

In the following six years, Audrey focused on the problems of unemployed women, of low-income women she met in the Civil Rights Movement; local leaders told her they'd like to improve their community schools, hospitals, clinics. Then she began to work within the political structure to create a situation in which women with income could use their education to train the poor.

Turning her unsinkable powers of persuasion on the U.S. government, in 1966, young Ms. Cohen got a grant of $314,000 to found the first paraprofessional education program for women; her Women's Talent Corps in New York trained assistants in teaching, law services, social work, and mental health. Two years later, the Corps became the College for Human Services, with men students, too; and, in 1970, New York State accredited its two-year Associate of Arts degree.

Organized on a revolutionary educational principle that reverses the traditional "industrial" model in which the student amasses knowledge in discrete subjects then synthesizes her own working philosophy, the College for Human Services now offers a five-year B.A. degree program of service-oriented study and supervised work in which students start with a whole (Audrey has dubbed the eight broad areas of study "crystals") and then look at the parts.

Located in New York at 201 Varick Street, the College has branches in Broward County, Florida, and Alameda County, California; enrollment is being opened to those who can pay for job education (until now, students had to show financial need and paid no tuition). Clearly, the College is not standing still. Neither is Audrey Cohen: she's thinking of the future and, "Concern for others has to be the way to go."

NIGHT THOUGHTS: GETTING THERE SAFELY

The threat of rape to a woman alone on the street after dark is a real one. As a result, many women find themselves virtually housebound at night because public transportation is inadequate and taxis both expensive and scarce. Some colleges now have established transport or escort services to assist women students. The first, the highly successful Women's Transit Authority in Madison, Wisconsin, begun in 1973 as an outgrowth of a conference on rape, is a prototype for other cities.

WTA is a nonprofit volunteer organization—getting some of its financing from the University of Wisconsin and the city of Madison along with private contributions—that each month provides about fifteen hundred free rides within a four-mile radius of the Wisconsin capital to women alone or in groups of two (three can more safely walk together or share a cab) between 7:00 P.M. and 2:00 A.M. Cars driven by volunteers follow a shuttle route or are dispatched when a woman telephones the WTA office. Because a woman, especially one who has already been raped, might distrust a man driver or male operators who could pocket female telephone numbers, all nighttime personnel are women—though men do work at day jobs of recruitment, publicity, and fund-raising.

FROM THE ARTIST'S HAND

Natural-fiber baskets and redwood dolls, soft sculpture and stoneware pottery, tinsmithery and batik, and other products made by hand by women are marketed through photographs and descriptions written by the artists in "Craftwomen's Catalogue," an enterprise begun by Nancy Raven and Maya Miller to let women support other women who are working alone in their homes. Next (third) edition is planned for summer. Each copy, check or money order for $1.50 to Nancy Raven, Catalogue, 2528 Milvia, Berkeley CA 94704.

TABLES FOR ONE

Tired of being seated at a table near the restaurant's swinging kitchen door by a male maitre d' or even a hostess who firmly believes that women are poor tippers? Find some way to slip this statistic into his/her prejudiced brain: In the past three years, women traveling for business has increased to 18 percent of all travelers and businesswomen's tips top those of businessmen. *Career Travel*, a newsletter published in Warminster, Pennsylvania (P.O. Box 125; zip 18974), uncovered this proven but unsung fact in a 1976 survey by the National Restaurant Association, checked it out with managers and hostesses who mouthed the myth of the nickel-tipping female; however, waiters and waitresses said women appreciate good service and reward it with generous tips. Dining-alone suggestions from *Career Travel*: try restaurants in museums and libraries; entertain yourself by choosing a specialty and testing it in your travels. One *CT* respondent (they queried 450 traveling businesswomen) said she had tried 180 orders of Clams Casino in her years on the road.

MARCH MARKERS

Money: It's sign-up time ($25 to BPW Foundation, 2012 Massachusetts Ave. N.W., Washington DC 20036) for a Money in Motion seminar, considering how financial planning must change as the economy does, in College Park, Maryland, on March 14–15; the latest in a series of economic effectiveness seminars conducted by the Business and Professional Women's Foundation and sponsored by the S & H Foundation, Inc. Isabel Sawhill, Ph.D., an economist who is with the Urban Institute, will be keynote speaker.

Management: Register now or at least two weeks in advance for Career Strategies for Women, crash course for and by women aimed at those new to executive responsibilities; members $435, nonmembers $500; meets at American Management Association (sponsor) Center unless noted: April 28–30, Atlanta; May 12–14, San Francisco, Miyako Hotel; May 28–30, New York; June 2–4, Chicago; July 28–30, New York; November 5–7, Chicago; November 5–7, Atlanta; December 1–3, Houston, Dunfey Hotel. Information: Phyllis White, Program Director, AMA, 135 West 50th Street, NYC 10020, (212) 586–8100 or, to register, (212) 246–0800.

Music: The 1980 Women's Jazz Festival convenes March 20–23, in Kansas City, with a main concert featuring Cleo Laine and John Dankworth; Joanne Brackeen; the Carla Bley Band; and the Festival All-Stars led by Jill McManus. Also: Top New Talent concert, Genesis Jam for students, lecture/film series, Jazzwomen Jam, open jam, clinics and workshops, at least one scholarship. P.O. Box 22321, Kansas City MO 64113, or call Carol Comer (816) 361–1901.

If chamber music not jazz is your mode, on March 8 in New York, a Conference/Workshop on Twentieth Century String Quartets by Women Composers will be sponsored jointly by the International League of Women Composers and the First National Congress on Women in Music, with a lecture/demonstration, panel of composers and musicologists, open rehearsals, coached sight-reading sessions, and a concert with the Manhattan String Quartet. Information and pre-registration: Jeannie G. Pool, P.O. Box 436, Ansonia Station, NYC 10023; (212) 222–1471.

THE SILVER SIDE OF DIVORCE

"Sooner or later it happens to every divorcée. The moment it dawns on you, you can expect to experience a feeling akin to a personal apocalypse. . . . Your life will never be the same again.

"I am speaking of the moment when you first realize that you really are better off without the husband you lost. During the painful period of mourning or the bitter siege of anger it's natural to fight against the reality that you—as a person of dignity and worth—do not need the presence of a partner who sees you as his personal ball and chain. It takes a long—too long—time to be able to bid 'good riddance' and turn your smiling eyes elsewhere but, believe me, that time finally does come."

—Marilyn Willison in *Diary of a Divorced Mother*, published this month by Wyden Books

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Hunting for a new auto? Learn the six tricks of the trade-in

Assess your old car as a dealer would

BY LILLIAN BORGESON

Spring is in the air, and good automobile buys are beginning to bloom on new-car lots from coast to coast. With the 1981 models waiting just around the bend, prices on new 1980 autos should be noticeably softer, and it's time to make a favorable deal, especially when you follow these guidelines for getting the maximum trade-in allowance on your present car.

● **Assess your bargaining power.** Most car owners figure there has to be a neat, tight relationship between the price they originally paid for a car and its value as a 1980 trade-in; and most car owners are wrong. What counts isn't the car's original price but its current resale value, and that can be as unpredictable as the stock market listings.

Back in 1977, for example, you could have bought either a Mercedes-Benz 240-D or a Continental Mark V for just under $11,400. Today, because of the Continental's appetite for fuel, you'd be lucky to get a $6500 trade-in, but a 1977 240-D in top condition should get you at least $10,500—and it's likely to be offered in the dealer's used-car section at around $12,500—more than it cost brand-new. And maybe that's not surprising: after all, the Mercedes has both a modest appetite for fuel and a reputation for fine Teutonic craftsmanship; but how about the equally enduring value of the 1977 Pontiac Firebird, which has neither? It sold for about $4200–$5500 new, and three years later it can still pull around $4000 as a trade-in and $5000 or more on the used-car lot. So the Pontiac Firebird seems to hold its resale value well, even though other cars with high fuel consumption tend to be a drug on the market these days.

To learn the true current value of your own car, ask the loan officer at your bank to show you a copy of the used-car "Blue Book" that's used by car dealers in your part of the country. You'll note that each make and model has two price listings: "retail" (which is what the dealer will charge on his resale) and "wholesale" (the amount you should get on the trade-in). The book also tells you how to adjust for such variables as condition and options, so you'll know exactly the number to bargain for.

● **Enhance your car's "first impression."** Car dealers are not dazzled by shiny paint or offended by rusty dents, but they know that most of their resale customers are. So they train themselves to evaluate cars the way their customers do: by taking a quick glance at the exterior. Often, they decide on a trade-in figure even before they look inside the car.

That's why it generally pays to make the exterior look good before you take your car in for evaluation. Says one dealer: "On most cars, a $10 polish job adds $50 to the trade-in allowance."

But another dealer adds this caveat: don't spend money fixing up an *economy* car unless it's nearly new. "The guy who's in the market for an older economy car is looking for a rock-bottom deal," he says. "He may actually pass up a car that looks sharp in favor of one that looks like a fixer-upper."

● **Leave costly repairs for the dealer.** Except where a relatively minor flaw dims the first impression, don't spend money for work that dealers can do more cheaply because *they* get parts and labor at wholesale prices. If your car needs transmission work, for example, the dealer may deduct $150 from the Blue Book trade-in estimate. But it would probably cost you $200 to have the job done at your local garage.

● **Always consider the difference between trade-in allowance and new-car price.** A trade-in allowance has meaning only in the context of the whole deal. When you're shopping around, the figure to compare is the *difference* between the allowance on your old car and the full price of the new car. When a dealer thinks you're looking for an unreasonable amount on your old car, he may very well shrug and let you have it. But he may jack up the price or shave the discount at the other end of the deal. This clearly gives you no break at all—especially in states where you have to pay sales tax on the full price of the new car.

● **Adjust your timing.** In most cases the best time to negotiate a new-car deal is at the end of the month—any month. A Ford dealer explains it this way: "We operate on a monthly budget. Until we've made our overhead, we're watching every dime that comes in and goes out. Toward the end of the month, we've covered our expenses, and we can afford to trade shorter." Other things being equal, you'll get the most generous treatment at month's end.

● **Don't try to beat the dealer at his own game.** Some people may think that it's easy to fool the trade-in estimators: just fix up the pedals, or put in a new floor mat, since that's what they always check first. But this kind of silliness does nothing to improve any dealer's disposition.

The average car dealer knows all the tricks for making a car look less worn than it is, as you can often tell by touring his used-car section. Says one dealer: "When people try to make a sucker out of me, I'll do exactly the same for them." And come to think of it, who could blame him? ▽

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YOUR WELL-BEING

Are you shaken by a room full of strangers?

You can conquer fear of parties, crowds

BY BARBARA LANG STERN

How do you feel about dealing with large groups of people? Are you relatively comfortable entering a cocktail party alone, or joining a business conference or an organization meeting on your own?

As women move into areas outside the home, they often experience problems they didn't know they had when it comes to walking alone into a room full of people. Even those who interact easily on a one-to-one basis may feel anxious about facing a group.

"I think it's fair to say flatly that when I feel anxious, I'm afraid of something," says Arthur C. Wassmer, Ph.D., a clinical psychologist who is the author of *Making Contact—A Guide to Overcoming Shyness, Making New Relationships, and Keeping Those You Already Have* (Fawcett Popular Library) and has taught at the University of Washington, designed shyness workshops for use in a variety of educational facilities. "If my anxiety is focused on groups—as it is with many people—then I need to ask what I'm afraid of in group situations that I'm not afraid of with just one other individual."

Ask yourself: Am I so unaccustomed to dealing with groups that my anxiety is based simply on fear of the unknown? Am I afraid I'll be intruding on the group? That I won't be liked? That I am inappropriately dressed, or will say or do the wrong thing? That I'm so unlike the others that I won't fit in? Or am I afraid that I'll lose my identity? That I'll have to do what the group wants? That I won't be recognized and respected? That I won't live up to what the group expects or imagines me to be? Am I afraid I won't be the star? That I won't be in control? Am I afraid the group will turn against me?

Our fears usually stem from a combination of early childhood experiences, such as being shut out of a clique of schoolmates, and from negative evaluations we formed of ourselves. The result often is shyness that may or may not be limited to group encounters.

Dr. Wassmer suggests that after you identify your fear as specifically as possible, test whether it's realistic. If a group of your peers once ganged up against you long ago, is there reason to expect it to happen now, at the fund drive? And if it does happen (perhaps because you take an unpopular stand) will it devastate you the way it once did?

"One good way to test the reality of your fears is by asking others to share their reactions with you," says Dr. Wassmer. "'Do you feel I come on too strong? Do I seem to be trying to take over more than I should?' Often when your fears are aired, they dissipate or take on a new perspective. 'Sure you come on strong at times,' you may be told, 'but it's usually when the group is drifting and needs a leader.' So instead of trying to be less assertive, you might decide to come to better terms with your own leadership abilities."

Suppose groups make you nervous because you frequently forget names and fail to recognize people you've met before. Having established this, you can review a list of those expected at the gathering. Perhaps you can get a friend to help refresh your memory about what key individuals look like. On a longer-term basis, you can seek help from books and courses designed to improve your memory.

"Most social skills can be learned," Dr. Wassmer points out. "You can change your behavior either by finding an ideal role model, or by generating an ideal self-model. In the first instance, you find somebody who's very very good at whatever you're afraid of. Then you identify exactly what this person is doing, and you practice doing it yourself.

"In the second instance, you spell out exactly what the ideal you performing in the ideal way would look like and sound like and so forth. You begin to actively use your imagination in a positive way, instead of using it to foresee blunders and catastrophes. For instance, you plan and envision how you can gracefully leave a meeting or party early, instead of picturing yourself jumping up at the last minute and spilling a drink. . . .

"Negative self-images typically produce self-fulfilling prophesies of disaster. You become so preoccupied with worry about your own shortcomings—whether you're going to be clumsy or tongue-tied; whether you're making a good or bad impression—that all your attention is focused back on yourself, instead of outward, toward others. As a result, you hardly hear the introduction that's being made to you, or the conversation taking place around you. And naturally you become disconnected, confused, more anxious."

Dr. Wassmer continued: "You *do* have the ability to decide what you'll concentrate on—yourself or others. Perhaps the first few times you try, you won't believe it's going to do any good; but, if you're willing to exert this kind of discipline, your experience will turn out to be positive. Even if you can control your thoughts only for a little while the first time, you'll have something to build on."

One way to help replace self-consciousness with other-consciousness is to "think long and hard about the other people you know," wrote Dr. Wassmer. "Has it occurred to you that they are really seeking the same things you are?" ▽

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ON THE COVER

. . . Sheila Johnson and the special charm of color used as an accessory. In fashion, the unexpected delight of a brilliant-pink blouse under a navy-and-white suit at Oscar de la Renta. Added delight: bicolor earrings—Isaac Manevitz for Ben-Amun. Details, stores, last pages. . . . Color as a beauty accessory—here, from Revlon's Rio collection for spring: Jungle Violet Super Rich Shadow, Rio Blush-On, Glossy Pink Stick of Gloss, and Carioca Pink nail enamel. . . . The base for color—healthy, well-cared-for skin. One new way—also from the Polished Ambers group—Dermanesse, a care system designed for Black skin. More care plus color, pp. 282-291. Hair, Garren at The Plaza; makeup, Joey Mills. Photographer, Patrick Demarchelier.

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DAVID HAYES

Beauty Q & A

From the experts: what you should know about taking long baths...cleaning makeup brushes...caring for your skin

Q **As a working woman, I enjoy taking long baths and also find them convenient for taking care of my grooming needs. But I heard recently that taking lengthy bubble baths and shaving my legs while I bathe can aggravate a vaginal infection. Is this true?**

A According to Stanley Birnbaum, M.D., professor of obstetrics and gynecology at Cornell University Medical College, it is impossible for any type of bath to aggravate an existing vaginal infection. "Although many people think of the vagina as an unprotected opening, the vaginal canal normally is collapsed rather than open and is surrounded by membrane and muscles." Under normal circumstances, bath water (plain or perfumed) cannot enter the vagina—so it has no effect on vaginitis. "Neither does shaving legs."

However, *vulvitis,* an irritation of the vulva (on the outside of the vagina), can result from prolonged bathing because the vulva are in direct contact with bath water. Some women are sensitive to certain chemical additives—perfumes, oils, bath salts, bubble baths—and the vulva can become inflamed. If this occurs, you may be more comfortable taking a bath with plain water or showering.

Q **Help! I've noticed one or two tiny warts on my face. What could have caused them? Can these warts be removed safely and without scarring my face?**

A "*Verruca vulgaris,* more commonly known as warts, are caused by viruses that grow spontaneously and are very resistant to treatment," says Dr. Hillard H. Pearlstein, assistant clinical professor of dermatology, Mount Sinai School of Medicine in New York City. "Although warts are benign (noncancerous) growths, they are highly contagious, and it's possible that you may have contracted them from another person. Spreading the virus from one part of your body to another is not uncommon either."

For treatment, there are a variety of wart-removal methods, ranging from those performed in a dermatologist's office—chemical peels, treatments with either electric needles, liquid nitrogen, or curettage—to over-the-counter products, which usually contain salicylic acid to soften the affected area and, as manufacturers claim, stimulate the body into producing a faster antibody attack on the wart viruses. "Keep in mind," cautions Dr. Pearlstein, "that permanent disappearance of warts is not guaranteed, because these treatments destroy only the external symptoms of the virus—the horny layer of skin—not the virus itself."

Q **I am in the early stages of my first pregnancy and am in good physical condition because I have always made exercise a habit after my work day. My muscles and skin are in good tone; however, I am concerned about stretch marks. Can I prevent them?**

A We took your question to Dr. Birnbaum, who says: "Stretch marks, technically known as striae, are unavoidable during pregnancy for two reasons. 1. Extra weight gained during pregnancy tends to stretch the skin past its flexibility point and break down its underlying elastic protein fibers. Striae result when the uppermost layer of skin becomes detached from the underlying collagen fibers, creating light-colored channels and furrows in your skin. The most commonly affected areas are the abdomen, breasts, and thighs. 2. Stretch marks also appear during pregnancy because your body's production of certain hormones increases, which stimulates the skin to extend beyond its normal capacity." Applying a cream or lotion that has cocoa butter, aloe vera, or vitamin A or E will help to keep your epidermis smooth and supple, but remember it does not affect the underlying structure of your skin where striae occur. Eating a balanced diet and engaging in moderate exercise (with your gynecologist's approval) are the most effective ways of keeping weight gain to a minimum and lessening the severity of stretch marks during your pregnancy, says Dr. Birnbaum.

Q **I am lost without my sable brush set, which I use to apply and retouch my makeup. When I wash my brushes—which is often—they take days to dry. Is there another way—besides using soap and water—to clean them more effectively?**

A Try this method to clean and disinfect your brushes: dip them in rubbing alcohol, just enough to cover the bristles for fifteen minutes. Blot excess alcohol with paper towels, and allow brushes to air dry overnight. Since the alcohol evaporates quickly, your brushes should be ready to use the next morning. ▽

VOGUE, March, 1980

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Horoscope

By Maria Elise Crummere **March**

Aries: A gamble pays off. **Taurus:** Enter your element. **Gemini:** Trouble with timing. **Cancer:** An exciting decision. **Leo:** Six days of romance. **Virgo:** Lucky you! **Libra:** A divorce alert. **Scorpio:** Surprise charm. **Sagittarius:** Results are misleading. **Capricorn:** Easy satisfaction. **Aquarius:** Double success. **Pisces:** Choose to win

Aries

MARCH 21–APRIL 19

The first third of the month is excellent for you, since you have Jupiter (ruling luck) joined to your ruler, Mars. Accomplish as much as you can during this period. Things become more challenging after the 11th when Mars retrogrades into Leo. You'll then find yourself returning to an old dream that requires earnest efforts to realize. Full moon on the last day of the month heightens your determination to win—and you do! Then, someone new joins up with you and a gamble pays off.

Taurus

APRIL 20–MAY 20

The pace of the first six days is too fast and urgent to suit you as Venus, your ruler, is winding up its transit through impulsive Aries. On the 7th, when Venus enters Taurus (where it thrives), you come into your own element. Look for an important clue on which way to go on the 9th. The 14th proves you correct; sign, agree, celebrate on this happy day. On the 30th, you may wish to change your goals. Stay on course, however; to change directions at this time could precipitate a problem.

Gemini

MAY 21–JUNE 20

Your mental flow is curbed this month with your ruler, Mercury, in Water Pisces all month. To add to your bewilderment, Jupiter (ruling judgment) is in the opposition sign, Virgo. You may feel inept—but this isn't so; it's just that the times don't match your power. Now, let partners run the show, while you go after material that will serve you when times change. Expect things to get better on full moon on the 31st. Then, you'll win.

Cancer

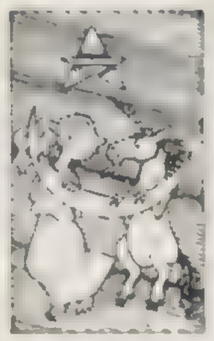
JUNE 21–JULY 22

The Sun, now in Water Pisces, favors you with power. Jupiter (ruling decisions) is in Virgo, which is also good to you. Push all of your activities at this time; they will prosper all month. Your ideas should be new, expansive, and contain an element of risk. On the 20th, the pace quickens and you may wish to take on a new plan. On the 23rd, your interests center on someone who is dear to you. You make an exciting decision on the 25th—the highlight of the month.

Leo

JULY 23–AUGUST 22

Your shining optimism is somewhat subdued this month, since your ruler, the Sun, is in Water Pisces until the 20th. Still, with Venus in Fire Aries, you start off the month with a glowing romantic interlude the first six days. On the 7th, you return to reality. Accept an important opportunity on the 9th. Financial matters and business interests require attention when the Sun changes signs on the 20th. The last eleven days of the month are the real beginning of your new year!



Virgo

AUGUST 23–SEPTEMBER 22

Yours is the most fortunate of the signs this month! Jupiter in Virgo assures you of luck—while Saturn brings security. Meanwhile, you have Mars passing through your sign the first twelve days, urging you to channel your luck into realistic programs. The 13th is a good day to resolve plans. If any readjustment is necessary, do so on the 15th. On the 22nd, plan a daring and extravagant interlude with a loved one. On the 28th, double-check everything and leave nothing to chance.

Libra

SEPTEMBER 23–OCTOBER 22

With your ruler, Venus, entering determined Taurus on the 7th, you may feel that you should resist ideas or people for the rest of the month. Before becoming too rigid, however, gamble on a new idea on the 9th. It will work! On the 14th, persuade someone you love to agree with you. This collaboration will benefit both of you. On the 27th, reconcile with an old friend. Refuse to be divorced from anything—or anybody—on the 30th.

(Continued on page 87)

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THE SALON

HOROSCOPE

(Continued from page 85)

Scorpio
OCTOBER 23–NOVEMBER 21

From the 11th until the end of the month, you surprise everyone by your generosity and your loving manner. This is because your ruler, Mars, has moved into charming Leo. Use this time to cooperate with organized Saturn to get old programs working. Mars—in an ideal aspect to Neptune—also encourages social activities. At the end of the month, however, Mars is at an unfavorable angle to Uranus, and you return to your demanding, power-loving self.

Sagittarius
NOVEMBER 22–DECEMBER 21

No matter where Jupiter, your ruler, travels, it brings luck. Now in Virgo, the sign of work, Jupiter will bless your business affairs with success. Meanwhile, Neptune in your sign keeps you optimistic, pleasure-seeking. Expect a test from the 24th to the end of the month, however. Then, Jupiter starts going retrograde and results may not be what you expect.

Capricorn
DECEMBER 22–JANUARY 20

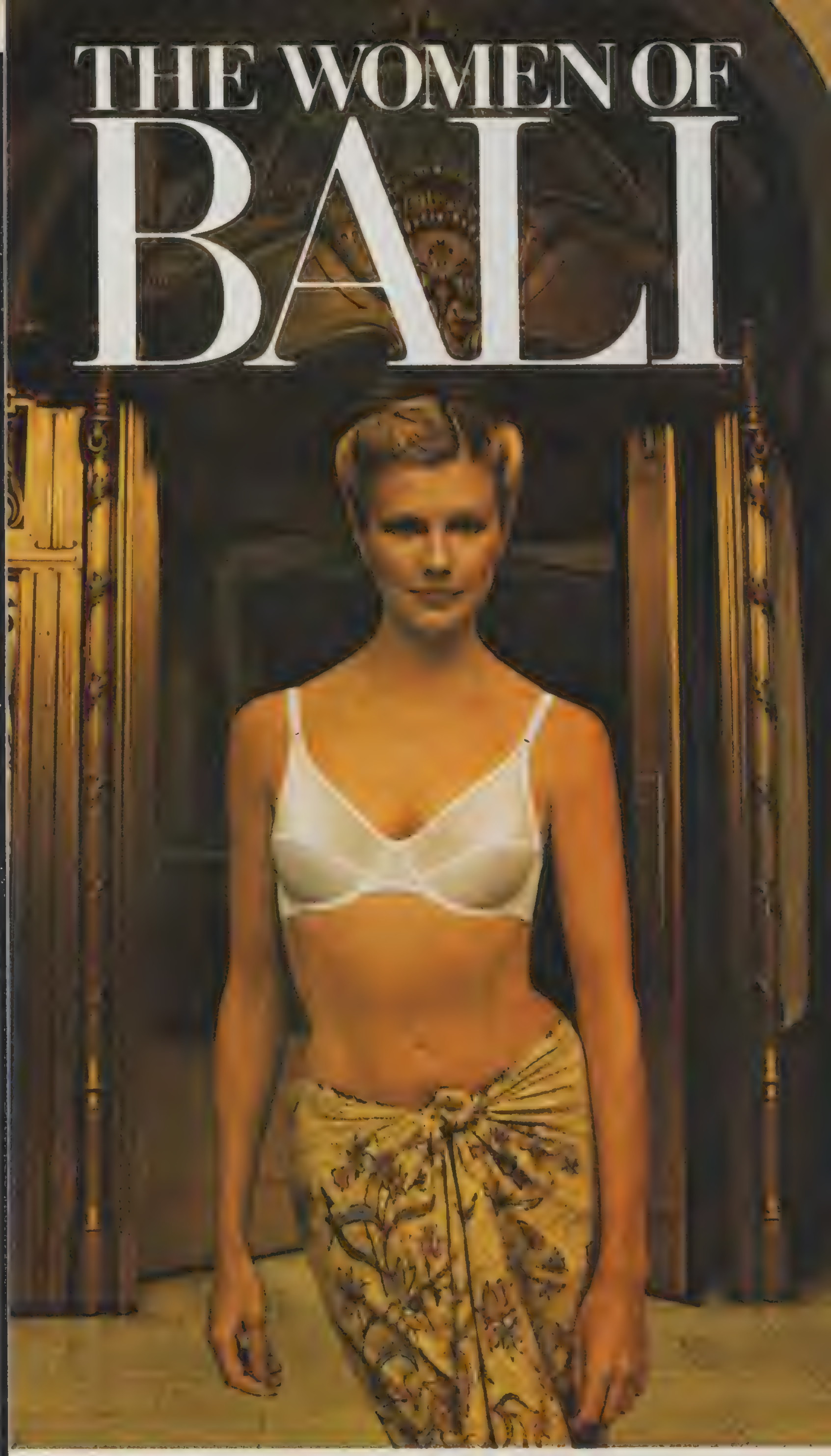
Having your ruler, Saturn, in Virgo narrows your potentials and makes you extra-dutiful this month. However, at new moon on the 16th, Uranus makes your schedule less complicated, Mars streamlines your technique, and Jupiter cheers you up. From the 22nd to month's end, you can put ideas into action with the help of Saturn. This is a harmonious month and will bring satisfaction.

Aquarius
JANUARY 21–FEBRUARY 19

Yours is the avant-garde sign of the zodiac . . . the one that gets there first! With your brave ruler, Uranus, now in Scorpio, you are particularly inventive this month. With Saturn and Neptune flanking Uranus, this will be a splendid period for you to accomplish anything you wish. One successful phase ends on the 1st of the month; another begins on the 16th.

Pisces
FEBRUARY 20–MARCH 19

Because Pisceans always see both sides of all situations, you are often baffled. But now, with wondrous Uranus behind your ruler, Neptune, you can perform any feat you like. You have only to strike out for the big win. The problem is that Saturn might make the striking out seem too painstaking. At full moon on the 31st, you must decide what to do—because it's winning time. Whether you'll be a realist or a dreamer is up to you.



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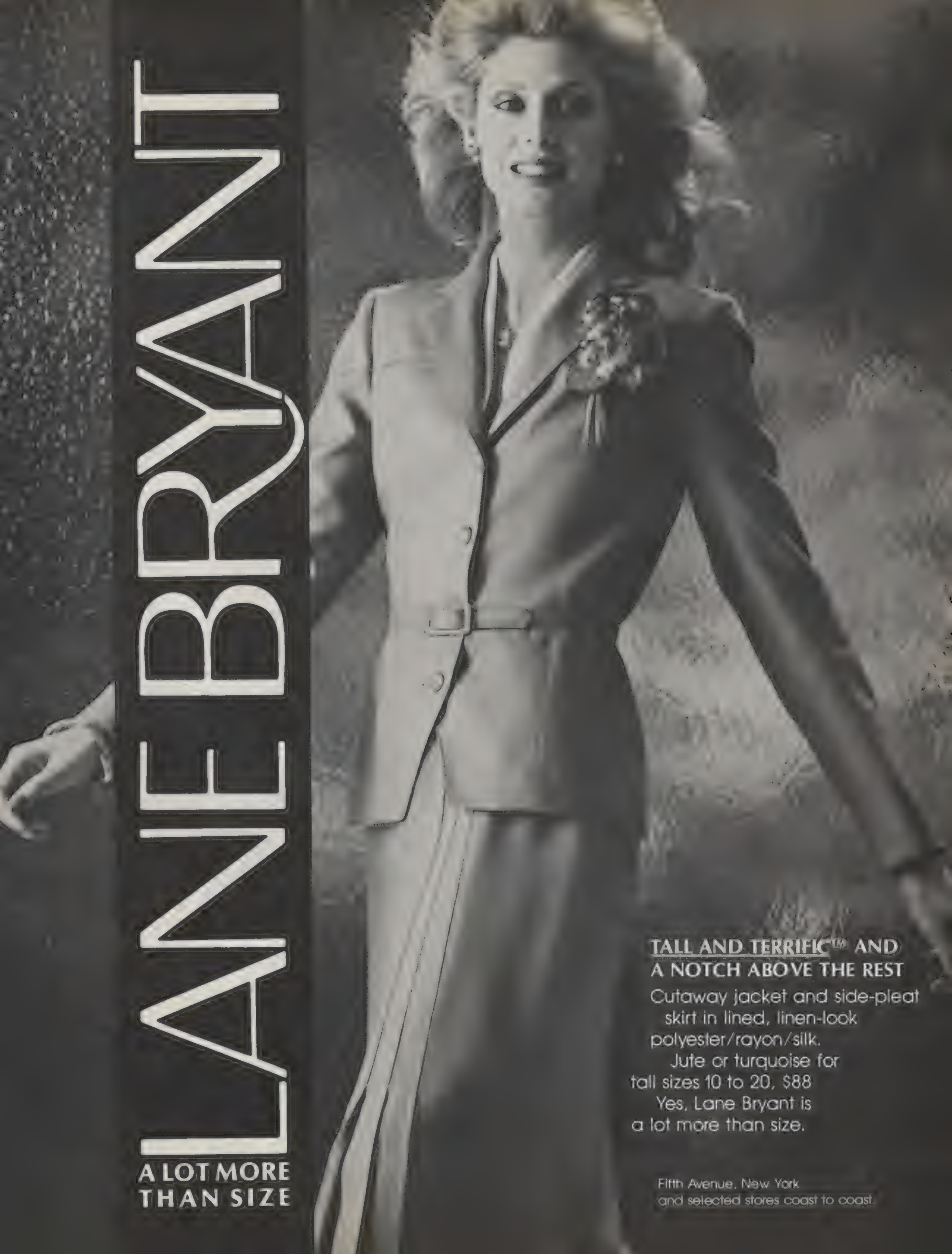
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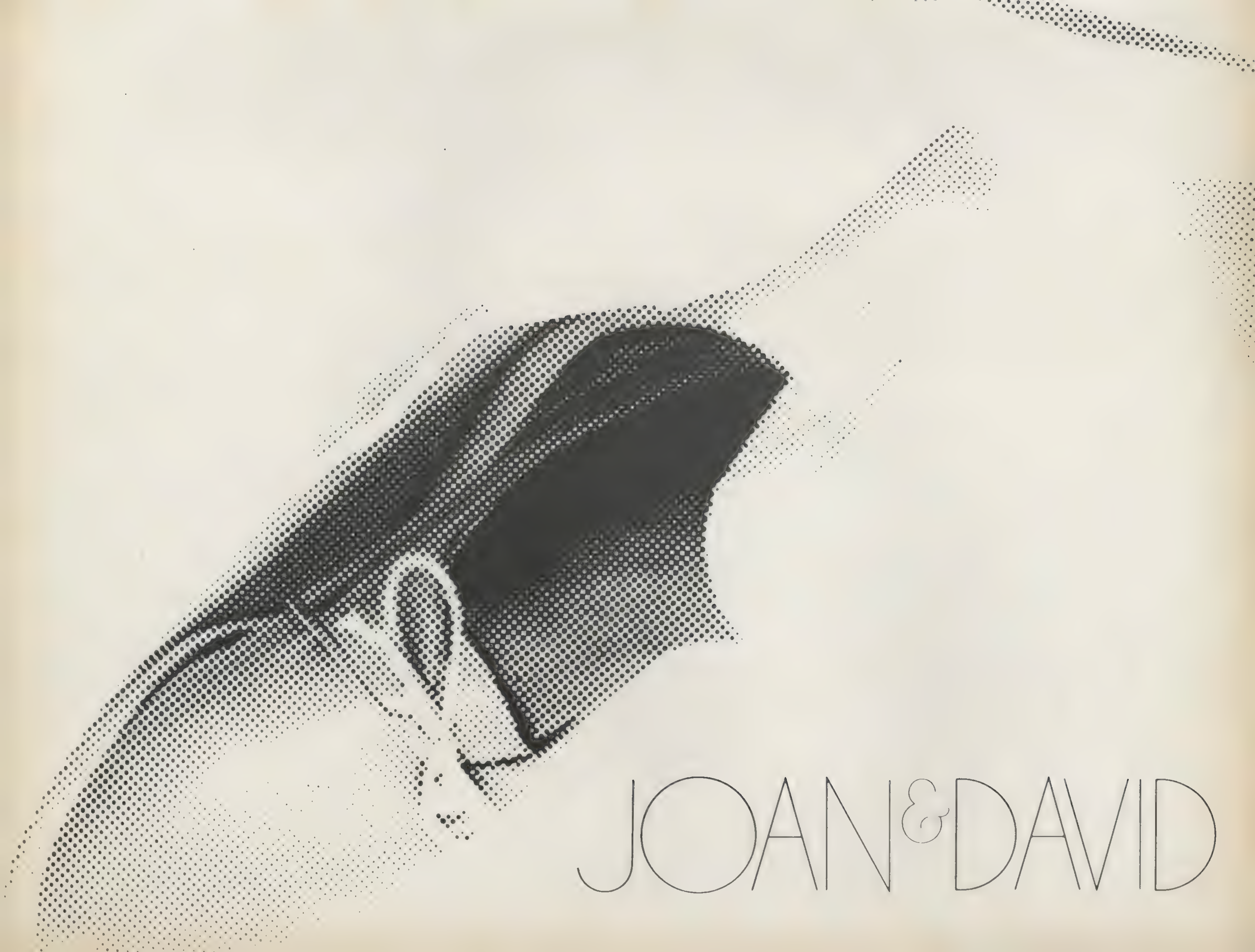

JOAN & DAVID

Friends: instant life-support

Where else can you find such wit, surprise, truth—and co-owned memories?

BY JANE HOWARD

Day had yet to break over Poweshiek County, Iowa. In Room 22 of the house where Grinnell College lodges its official guests, I tossed fitfully on a bed once occupied, rumor had it, by Dwight D. Eisenhower. My tossing woke my friend Alice, in a bed once occupied by Harry S. Truman.

"What time is it?" yawned Alice.

"Five-fifteen."

"Go back to sleep. You need the rest."

"I can't sleep. I keep thinking about all those staring faces." Five hours later, clad in cap and gown, I was to deliver a commencement address meant to be "deeply felt, twenty minutes long," before three hundred graduating seniors and all their parents and well-wishers. Like Eisenhower and Truman before me, I would get an honorary degree, in my case a Doctor of Humane Letters.

"Come on, you've given lots of speeches," Alice reminded me.

"But I've never been called on before to sum up the wisdom of a whole generation."

"You're being grandiose. Take it easy. Didn't I tell you your speech was good, both times you read it to me?" She had. "Would I lie to you?" She wouldn't. She is an editor; it is her job to make weak prose strong. If she pronounced my commencement address okay, it quite possibly was.

"Get back to sleep."

"I'm too jumpy."

"I know what you're saying," sighed Alice, astir on Truman's mattress. "You're saying you're going to go off on that damn dawn birdwalk after all."

"Not to see birds," I said. "To be distracted. Maybe the prairie will cure me of my stage fright." At dinner the night before, the college president had offered to lead a walk through a section of prairie unchanged since the time of the Indians.

"I'll go with you," said Alice.

"You don't have to," I told her. "You like early-morning appointments the way you like Muzak, or fingernails scraping on blackboards. Besides, what would you wear on your feet?"

"These will have to do," she said, pointing at the pair of mink-brown Ferragamos she had bought the week before in New York. For the sidewalks of the capitals of the eastern seaboard they were fine, but for a hike they seemed as suitable as glass slippers.

The prairie that morning was fragrant. It was also muddy and cold and windy. The wind had blown all birds from sight except for a couple of swallows, a few redwing blackbirds, and a vireo. The president and our other guide, a professor "into bugs," apologized. They needn't have. We learned so much, about so many things, that we returned to Grinnell House feeling more than a little smug.

"Slugabeds!" we scoffed as we peered into Room 23, adjoining ours, where my friends Carol and Nancy still lay supine.

"Jesus," muttered Carol, "It's only 8:15."

"What birds did you see?" mumbled Nancy. She is a therapist; she draws people out.

"Never mind birds," said Carol. "Poor Alice, what happened to your *shoes*?"

"They got a little wet."

"A *little*? They're caked! They're soaked!"

"As long as I'm not a disgrace to the *cortège*," said Alice. That's what Carol had decided she and Nancy and Alice were, on this occasion: my *cortège*. All three have a distinct flair for ritual, which is one of the reasons they matter to me. Carol, a great-granddaughter of the furrier to the Czar as well as a wife and a mother, is so nearly my size that we co-own a dress. We also co-own a couple of decades of memories, and although we live just a block apart in New York, we often spend a good hour on the telephone, comparing the absurdities of our days. In one such talk she had decided, quite impulsively, to fly along to Iowa for the commencement.

Nancy had hitchhiked with neighbors from Minnesota, just as impulsively. She had appeared on the steps of Grinnell House the night before with her son's bulky sleeping bag tucked under her arm. She and I had first met when we were fresh out of Midwestern colleges ourselves, in the fall of 1956. Newcomers to Manhattan, we escaped from a dormitory run by the Ladies' Christian Union to an apartment. Presently, we parted for widely divergent adventures. We would long since have lost touch if we weren't both so addicted to the mails. Last time I wrote, I mentioned the goings-on at Grinnell, four hours south of her home. It shouldn't have surprised me that she turned up.

Alice, whom I first met through my work, had only been my friend a year, but what a year. An evening with Alice can be as intense and as enlightening as a semester with a lot of other people. The previous evening, her first ever in Iowa, the four of us sat up late talking about friendship. Friendship, we agreed, needs to be taken a lot more seriously than it generally is in this country. It shouldn't be as rare as it is for wives, like Carol and Nancy, to have friends their husbands don't especially care for, and vice versa. Nor should it be as rare as it is for single women, like Alice and me, to form durable friendships with men. All four of us, we agreed, are as sadly atypical as we are lucky to have friends who are men—men who level with us just as we do with each other, with whom we can be as peaceably silent, as regressively silly, and at times as solemnly abstract as we are among ourselves. But most men aren't brought up to expect much more than backslapping shoptalk from one another. Backslapping shoptalk is all very well; we like a bit of it ourselves from time to time, but it's not enough.

One man friend of mine told me once how a New Mexico state trooper, who stopped him for speeding, cautioned him to "drive friendly." Cute and wise advice, that, but cuteness is only a start. Friendship isn't cheap; it must be earned. A huge pile of printed Christmas cards is no guarantee that there'll be someone around to laugh with on a soggy night in February. Nor is friendship all jokes and jaunts to Iowa. Any two people who matter profoundly to each other are sooner or later going to discover each other's less pretty aspects, and make demands that cost dearly in inconvenience and pain. Still, there's nothing more worth watching than signs of possible friendship. Such signs, like little epiphanies, can surprise us in all sorts of places for all sorts of reasons: we live on the same block or in the same apartment building, work in the same office, study at the same school, serve on the same board or in the same platoon, have kids in the same car pool, or turn up quite by chance at, say, the same commencement.

"Wasn't that woman from the class of '29 terrific?" asked Alice. "I'm always prejudiced in favor of older people as possible friends, because they've been around more, and have more to say. I liked this woman immediately, across the dinner table, because we had all the same biases, and rolled our eyes for all the same reasons."

"Too bad she lives so far away," said Carol. "You probably won't see much of her."

"Even if I never see her," said Alice, "I'll still remember her as more than an acquaintance."

"If all friendships had long histories and big futures," said Nancy, "we'd all go crazy."

"Keeping up with the friends we have can be a full-time job," said Carol. "Still, it would be dumb not to look for new ones."

That's part of what I said in my speech. I urged the graduates to cherish alike the families of blood who had sent them to Grinnell and the families of water, so to speak, which they had found on campus. I urged them to keep a sharp lookout for new connections which, with luck and work, might prove to be just as tribal. Biological families are shrinking in size, but we still need the automatic closeness they used to confer. Maybe we need it more than anybody did before us. If the clans and tribes we inherit aren't big enough or close enough, then we have to invent our own new ones, and people them with our friends.

The morning after commencement, when Nancy had left for the north, I drove Carol and Alice to the Des Moines airport. When I got back in the car, I found a gift-wrapped package beside me on the front seat. Inside was a doctor's kit, "SUITABLE," the label said, "FOR CHILDREN AGES 2½-8." The tag outside, in Carol's handwriting, read "TOUJOURS DOCTEUR—FROM YOUR CORTÈGE." I treasure that kit, and what it stands for, as much as I do my new diploma and elegant academic hood. ▽

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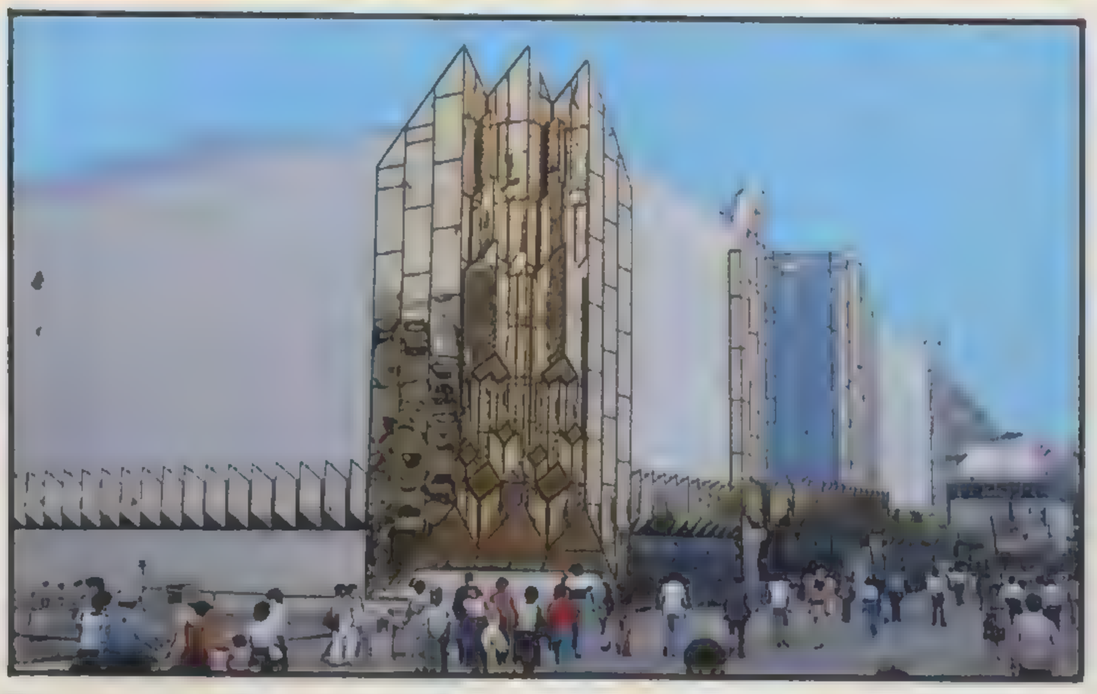

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Beauty Now

Dermatologists talk sense about good skin care

New insights, facts to form the basis of an effective treatment plan from dermatologists Robert Auerbach, M.D., F.A.C.P., New York University, and Albert Kligman, M.D., Ph.D., Hospital of the U. of Pennsylvania—speakers at Vaseline Intensive Care Lotion's skin-care forum

● AN INDEX TO YOUR SKIN'S SUSCEPTIBILITY **to sun damage, weathering, and dryness: Eye color, hair color, and complexion are "all indicators of how easily the skin is damaged," Dr. Auerbach says. Dr. Kligman concurs: "By far the best skin biologically is black skin—it heals better, it's more resistant. And pigment is only one aspect of this. The worst skin is the Celts'—Scotch, Irish, Welsh—pale, with blue eyes. If a Celtic person has a bad sunburn, you can come back five years later and show that her skin was permanently damaged."**

● DRYNESS *And the toll it takes on your skin: The skin is normally hydrated by water in the upper dead layer. "The presence of this water prevents the skin from appearing dry and chapped," Dr. Auerbach explains. The water is "sealed in" by the normal lipids of the skin surface. "If these lipids are removed by, for example, soap and water, or damaged by dry weather, the stratum corneum (dead layer) will tend to lose water, and the skin will dry out, creating the need for a moisturizer."*

NEW DIRECTIONS FOR RESEARCH
Dr. Kligman proposes products specially formulated for aging skin, for "ethnic" skins. "I think that if we can find out why it is that black skin is so good, we'll be able to give better counsel to the Celtic skin, which is by nature in danger of dryness, premature aging."

● SUN DAMAGE
Agreed: That sun is the single factor most damaging to the health of your skin. In medical terms: "elastosis" is the irreversible loss of elasticity, the visible result of severe sun damage to the dermis. Wrinkles commonly considered signs of aging, like "crow's feet," are, Dr. Auerbach contends, "90 percent solar damage, and the use of sunscreens and a broad-brimmed hat will prevent a lot of it." New considerations in choosing a sunscreen: "PABA will screen out only UVB, which is what causes sunburn, skin cancer, wrinkling, and aging, but it will not screen out UVA, which darkens pre-formed pigment or freckles. But benzophenones screen out both wavelengths." Percentages are important for effectiveness: look for formulas that have 3 to 5 percent PABA, 6 to 10 percent benzophenones.

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Announcing . . . The Royal Horticultural Society

International Gallery of Flower Plates

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Plate shown smaller than actual 9" diameter size.

From twelve of the world's most distinguished floral artists . . .
a collection of twelve bone china plates, each bearing an original work of art
by a different artist . . . a work created expressly for this collection.

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Available by subscription only.
The advance deadline is March 31, 1980.
There is a further limit of one collection per person.

THE ROYAL HORTICULTURAL SOCIETY, the world's oldest and most respected organization devoted to horticulture, has commissioned the creation of a new collection of bone china plates by twelve of the world's most distinguished floral artists.

These singularly gifted artists have created original works of art portraying flowers that are native to their lands. Thus, the twelve works depict some of the most beautiful flowers that bloom throughout the world—and represent a truly magnificent collection of porcelain floral art. Furthermore, every design has been authenticated by experts of the Royal Horticultural Society.

To produce the plates for this important collection, the Society has appointed Franklin Porcelain. Each plate will be meticulously crafted in bone china and the collection of all twelve will be issued in limited edition.

Floral art of exceptional beauty and detail

The designs by these renowned international artists are remarkable for their detail. Every flower, every leaf, every bud, every blossom are shown precisely and accurately. And the colors and shades of the different flowers are true to their natural beauty.

England's famous floral artist Mary

Grierson has designed a charming work depicting a bouquet of English wildflowers. The talented German artist Claus Caspari has portrayed the stately iris in shades of purple and yellow—in incredibly life-like detail. America's leading floral artist Jeanne Holgate has depicted—in tones of lavender, bright orange, pink and yellow—some of the loveliest of our nation's wildflowers. And Anne Marie Trechslin of Switzerland has painted the ravishing camellia in full bloom—in colors of deepest red, pale pink and white.

Each of the twelve works is unique in itself. Yet, together, they form a harmonious collection that may be displayed effectively in any room of the home.

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These original flower plates will be crafted in *fine bone china,* notable for its qualities of whiteness, translucence and strength. And the craftsmen who will translate the art into bone china will preserve every subtle nuance of the artist's work. Each plate will measure 9 inches in diameter and will be decorated with a tastefully designed border of *pure 24 karat gold.* And every feature of every flower will be shown. The exotic blossoms of the orchid. The petals of the camellia. The delicate blooms of the bluebell. The lovely pinks of the Japanese cherry blossom. A wide variety of colors will be used to capture the natural tones of the individual flowers.

Exclusive Signature Edition

The first edition of this collection will be a special limited *Signature Edition.* It will be distinctive because it is the *only* edition that will bear the individual signatures of the artists who created the original designs. The plates in this desirable Signature Edition will be crafted *exclusively* for subscribers. Furthermore, in the tradition of fine porcelain collector's pieces, this edition will be available for a single year only. Thus, it will be offered *only* during 1980 and will never be made available again.

Subscribers will receive their plates at the convenient rate of one every other month. The issue price for each bone china plate is just $55, payable in two monthly installments of $27.50 each. The collection will include twelve wall brackets for display of all the plates.

To acquire the limited Signature Edition, send the application on this page to Franklin Porcelain, Franklin Center, Pennsylvania, by March 31st.

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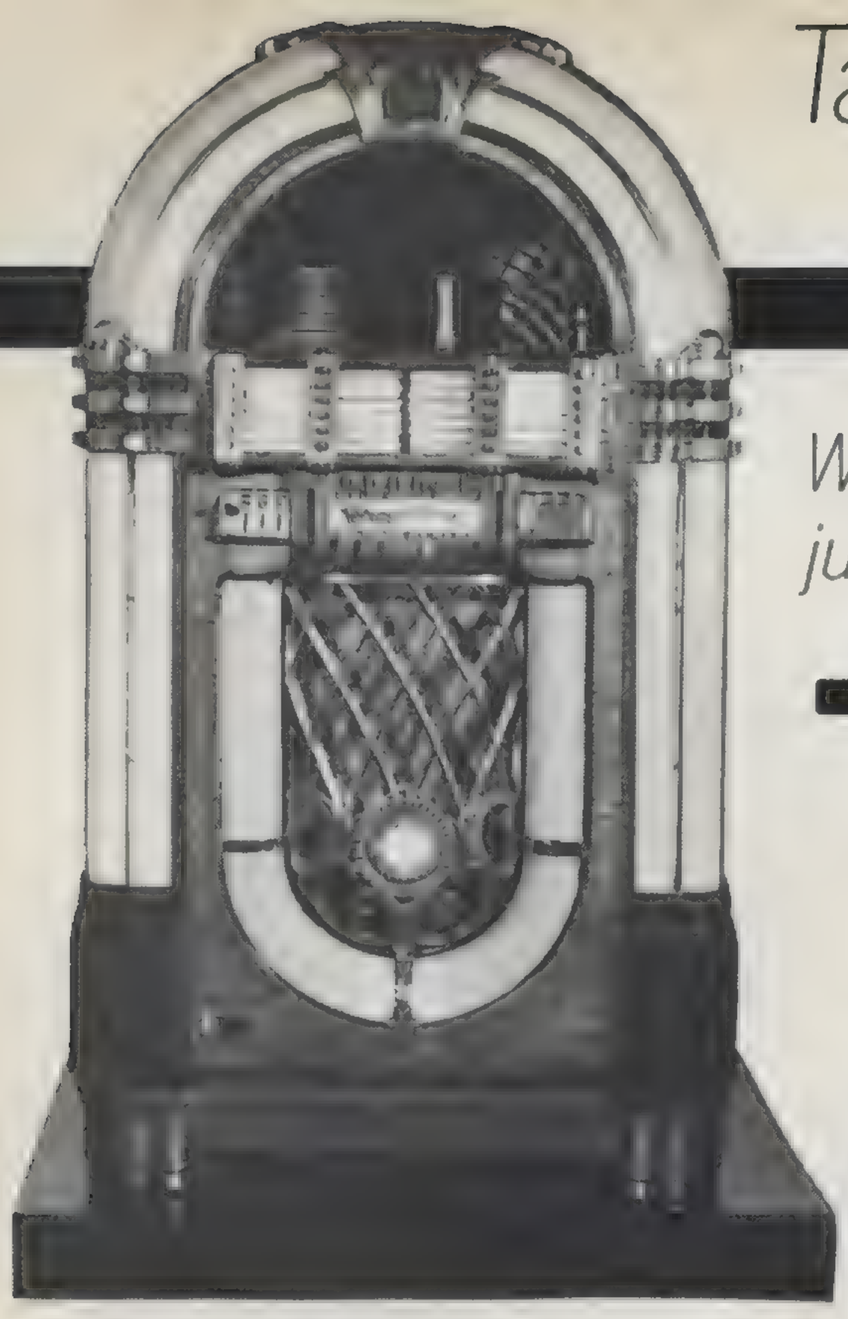
Talking about... Collecting

Windsormania...posters going up... jukeboxes jumping again

By Judith Goldman



Good times roll again: 1946 Wurlitzer jukebox

The more eccentric relics of Pop Culture have been making their way into museums, auction rooms. This month PB Eighty-Four NY sells one-armed bandits and gambling machines. A recent law makes the once contraband machines legal to own, and lawyers are expected to do the bidding. Last year, the Akron Art Institute showed the Thomas Graef collection of jukeboxes. Graef, who has been acquiring jukeboxes for over a dozen years, says he's hooked by the sociology, by the colors, lights, and music on vintage jukes made between 1938 and 1950. "Before '38 they didn't have colored lights, and after 1950, they all looked the same." Prize jukeboxes—any Wurlitzer model, the Rock-Ola "Magic-Glo" or a Seeburg 146, 147, or 148 are the flashiest ones that seduced you to put a nickel in.

Graef doesn't know many other jukebox collectors. The few he's met tend to hold future-oriented jobs like Graef's—designing computer cash machines. These collectors are mechanically inclined and entranced by the past. "I don't think anybody can associate bad times with a jukebox," says Graef. "You look into the box and it's like a time capsule. It's a memento of times gone by." At the Akron Art Institute, the jukes were playing Bing Crosby, Frank Sinatra, Benny Goodman, Glenn Miller, and early Rhythm & Blues.

NEW CRAZE: KEEPING POSTERED

Posters appear to be everywhere. Posters from the Bauhaus, the movies, and the French railways hold their own, just rooms away from Picassos, Légers, and Braques at the Museum of Modern Art. Paris has a two-year-old museum devoted to poster art. New York has dealers Reinhold-Brown and, more recently, the auction houses. In the last few years, posters began appearing in their sales rooms.

Last November, the Phillips sale, the largest poster auction since 1897, sold 620 lots for $656,970 and set records for posters by Toulouse-Lautrec, Mucha, and Penfield. A month later, a sale at Sotheby Park Bernet New York broke a Phillips record, when Toulouse-Lautrec's well-known image of cabaret singer Aristide Bruant sold for $26,000 and his equally famous "Divan Japonais" brought $20,000. Within days of each sale, the auction houses were busy spreading the word about the booming poster market. Within a month, articles had appeared on the big money in posters.

To be sure, there is a poster market; but to term it booming is misleading. Like "art," "booming" is a word that promises value; attached to any commodity, "booming" helps bring high prices. Only the very famous poster images—by Lautrec or Steinlen, or Mucha's sultry, languidly smoking lady that the drug culture revived—fetch high prices. To guarantee a successful sale, auction houses now offer famous poster images by famous artists, which used to appear in regular print sales, along with little-known images by lesser known artists. The famous images bring the big money. They also raise the ante for the little-known images; it's inflation by association.

At auction, collectors buy the Lautrec posters because most dealers can't afford them. The savvier dealers and more adventurous collectors are taking smart chances on the lesser-known, often graphically superb images that haven't found a market. Sotheby Parke Bernet's recent sale: a 1925 Cassandre poster—advertising mints—that looks like the inspiration for Pop Art, at $550; a stark lithograph of a lady and clowns drawn by *Chap Book* staff artist Frank Hazenplug at $425; Barnum & Bailey posters as good as any Currier & Ives print; an Aubrey Beardsley at $350; and an Edward Penfield at $300. Posters may or may not be a "booming" market these days, but it's clearly one that has something for everyone.

Adventurous collectors seek out fine posters —such as this 1925 A.M. Cassandre, $550.

WINDSORS: GETTING RARER, PRICIER

Fan-backs, sack-backs, low-back Windsors—in the eighteenth and nineteenth centuries, thousands were made; and for years Windsor chairs, plentiful and cheap, sold for $50 or $75 or $100. But recent price rises have been astronomical for every kind of Windsor: an average bow-back with bamboo trimmings that sold for $125 five years ago can go for $450 today, and a set of six Windsor side chairs brought $4000 at a recent auction. Style determines price. Signed chairs and the elaborately designed go high. Less sophisticated chairs made in barns by itinerant craftsmen remain affordable. Look for Windsors in unlikely city shops. At country auctions, be prepared to compete with dealers out to accumulate them as fast as possible as this American staple vanishes.

ENCORE FOR VICTORIAN PIANO

Edward, Prince of Wales admired it. Victor Herbert and Richard Rodgers played it. Its inlaid lid bears the names of Apollo and the Muses; its case holds ebony, ivory, mother-of-pearl, and rare stained woods. Victorian maidens dance in a garden in the painting above the keyboard. The piano is by Steinway; the design, commissioned by Henry G. Marquand, the N.Y. Metropolitan Museum's second president, is by fashionable Victorian painter Sir Laurence Alma-Tadema. Later, New York theater producer Martin Beck bought it. On March 26, New York's PB Eighty-Four sells this marvelously monstrous, vulgar symbol of a gilded era—for an expected $80,000 to $120,000.

VOGUE, March, 1980

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TAXES

Deduct children after divorce?

Simple rules decide which parent claims

BY JULIAN BLOCK

When a marriage falls apart, the question of who gets custody of the children often triggers a bitter squabble that only a judge can resolve; but there usually is no need for couples to fight about who gets to claim dependency exemptions for their youngsters. When filing time rolls around, most dependency disputes can be resolved by a set of relatively simple rules.

Generally, the exemption for a child goes to the parent who has custody for the greater part of the year—usually the mother. This general rule (with exceptions below) allows her to take the exemption even if she is not the person who actually provides more than half of her child's total support for the year.

Where the parents have joint custody of a

Dependency fights are easy to settle

youngster and the marriage comes unglued this year, the parent with the "greater custody" is the one who has custody for the greater portion of the rest of the year.

The general rule is subject to two important *exceptions* that award the exemption to the parent who does not have custody for the greater part of the year—usually the father—but who can meet certain requirements:

One of these exceptions allows the father to take an exemption for each of his children so long as he passes a two-step test. There must be a divorce or separation decree or a written agreement with his ex-wife that specifies that he gets the exemptions and he must contribute at least $600 toward the support of *each* child. This exception entitles him to the exemption even if he is not the person who actually provides more than half of his child's total support for the year.

The second exception applies when the parents make no agreement on who gets the exemptions. If the father pays at least $1200 support for the year for *each* of his children who live with their mother, he can claim them all unless she can clearly establish that her support outlays were greater than his.

For more information, ask IRS for a free copy of "Tax Information for Divorced or Separated Individuals" (Publication 504). ▽

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Talking about... TV

By Diane English

Baryshnikov/Minnelli Broadway musical spectacular...secret life of WKRP's Dr. Johnny Fever... video crystal ball for the 1980s

Baryshnikov . . . Minnelli . . . Broadway: the greatest show on TV!

Put Mikhail Baryshnikov and Liza Minnelli together . . . add the best of Broadway music, wall-to-wall dancing, and you've got *IBM Presents Baryshnikov on Broadway*, scheduled for April on ABC. "I can't think of two more wonderful faces," said Fred Ebb, who has written the book of the show. But choreographer Ron Field was much more interested in his stars' feet. What happens when you take a dancer trained *not* to swing his hips or unpoint his toes, and ask him to do a samba or a soft shoe? "I figured I had three weeks to work on him," said Field on the first day of rehearsal in a studio high above New York's theater district. "But in three hours he was doing it all!"

Baryshnikov on Broadway is a television tour of the Broadway musical—from the dancer's point of view. Liza Minnelli guides Misha through the world of Broadway theater, from *Oklahoma!* to *A Chorus Line.* And then Misha gets his kicks—joining the national company of *A Chorus Line* cast on the sound stage for a performance of the famous "One."

Judging from the look of delight on Baryshnikov's face as he gyrated through a number from *Ain't Misbehavin'*, this new-found Broadway style was to his liking. "I especially like tap dancing," he said through a grin. "It's the first time I can *hear* myself dance."

Television's hottest radio personality

Television has produced its first real counter-culture hero. It's "Dr. Johnny Fever," the spaced-out DJ from CBS's hit series *WKRP in Cincinnati*. Johnny is played to perfection by Howard Hesseman, a veteran of San Francisco's famed improvisational group, The Committee. The character has been fashioned from people who populated Hesseman's own underground radio days, and on whom he has done ". . . a bit of psychic surgery." The result is what Hesseman fondly calls ". . . a truly aberrant character. Johnny is a social misfit. But by *choice*. And under it all, he's an honorable man."

When in New York to host NBC's *Saturday Night Live*, Hesseman arrived at the interview in a very un-Fever-like manner: on time and awake. He is a gifted comic actor who is only now getting long-awaited recognition after years of work in films (*Steelyard Blues, Shampoo, Silent Movie*) and television (*Mary Hartman, Mary Hartman, The Bob Newhart Show*). But, like anyone who suddenly encounters enormous popularity, Hesseman finds he has a little trouble sorting it out. "People ask me for my autograph now," he says incredulously. "But what's an *autograph* when you really think about it? So I start up a conversation, and they just take their piece of paper and walk away. Why don't they want to talk to me?" Although Johnny Fever's wardrobe consists of little more than a beat up zippered jacket and a three-day-old beard, Hesseman himself is a confessed "thread head," and is looking forward to an upcoming fashion spread he'll do for *L'Uomo*. Aside from clothes and work ("I love to work"), music is a favorite leisure activity. In perfect Johnny Fever form, Hesseman confesses to having a large underground following as "a jazz giggler."

Magic Video

From Nancy Burson, a young artist with a penchant for video: a fascinating new way to combine video and computers. She has invented a process that will accurately age a person on screen in seconds—without using time-lapse photography or makeup. Nancy hit upon the idea ten years ago. "But I was ahead of my time. I had to wait a few years before the technology caught up with me." Working with computer specialists at MIT, she developed the process that takes most of the guess-work out of aging. "It's relatively simple. We take a young face and an old face with relatively the same facial structure. Then we feed the visuals into the computer which subtracts the differences between the two faces. The young face comes up on the screen and the computer ages it, starting at the top of the screen and working down." Aside from the possible applications in the cosmetics and plastic surgery fields, this "instant aging" device may be the 1980's answer to video games . . . for anyone brave enough to give it a try.

New-talent masterpiece

"The American Short Story" series, now in its second season on PBS, is the place to see the best of American acting at work. Executive producer Bob Geller is totally committed to fashioning a showcase for the best American writing, directing, and acting talent. Indeed, each story is a gem. This season's standout so far: Willa Cather's "Paul's Case," featuring Eric Roberts ("King of the Gypsies") as Paul.

In addition to performances by Geraldine Fitzgerald, James Whitmore, John Houseman, Nancy Marchand, and Teresa Wright, Geller's deft casting features a remarkable number of Hollywood's new generation at their peak: Tommy Lee Jones, Brad Davis, Carol Kane, Shelley Duvall, LeVar Burton, Veronica Cartwright, Ron Howard, Amy Irving, Tom Stewart, Cleavon Little, and Olivia Cole. "When you consider, in addition, the contributions to this series by such gifted directors as the late Jan Kadar and now Lamont Johnson, John Korty, and Noel Black," says Geller, "you realize the extent to which talented artists are prepared to expand the possibilities of television." This month: Katherine Anne Porter's "The Jilting of Granny Weatherall" and William Faulkner's "Barn Burning."

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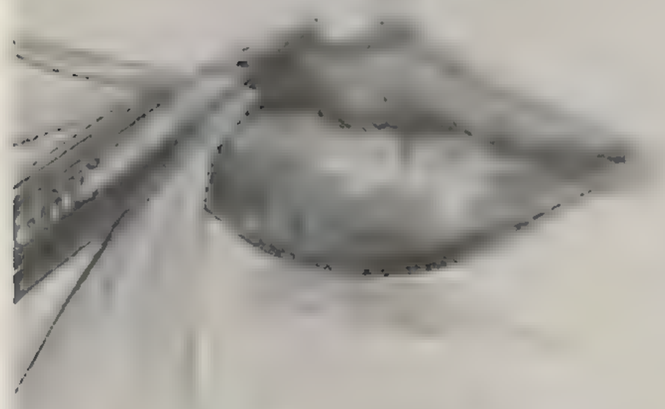

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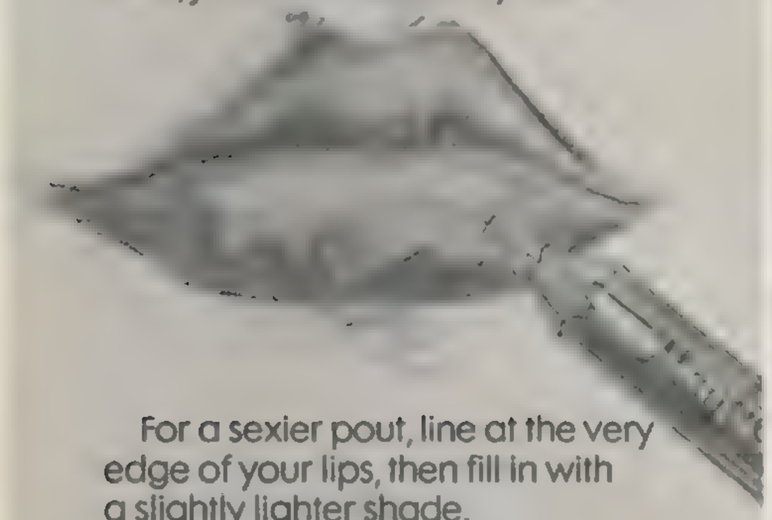

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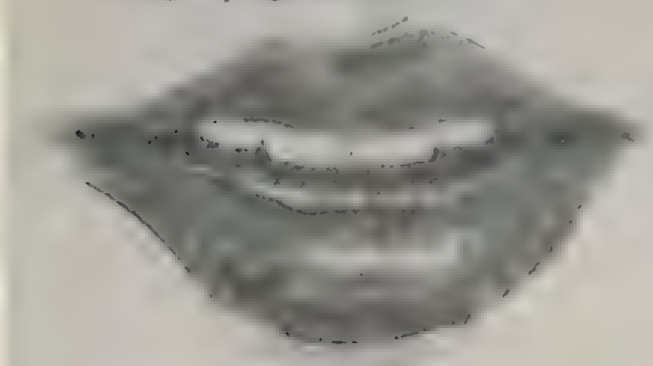

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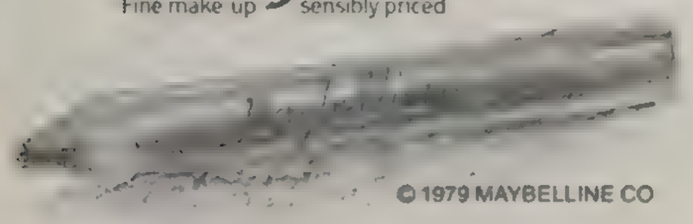

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Protecting eyes... improvements in soft-contact lenses

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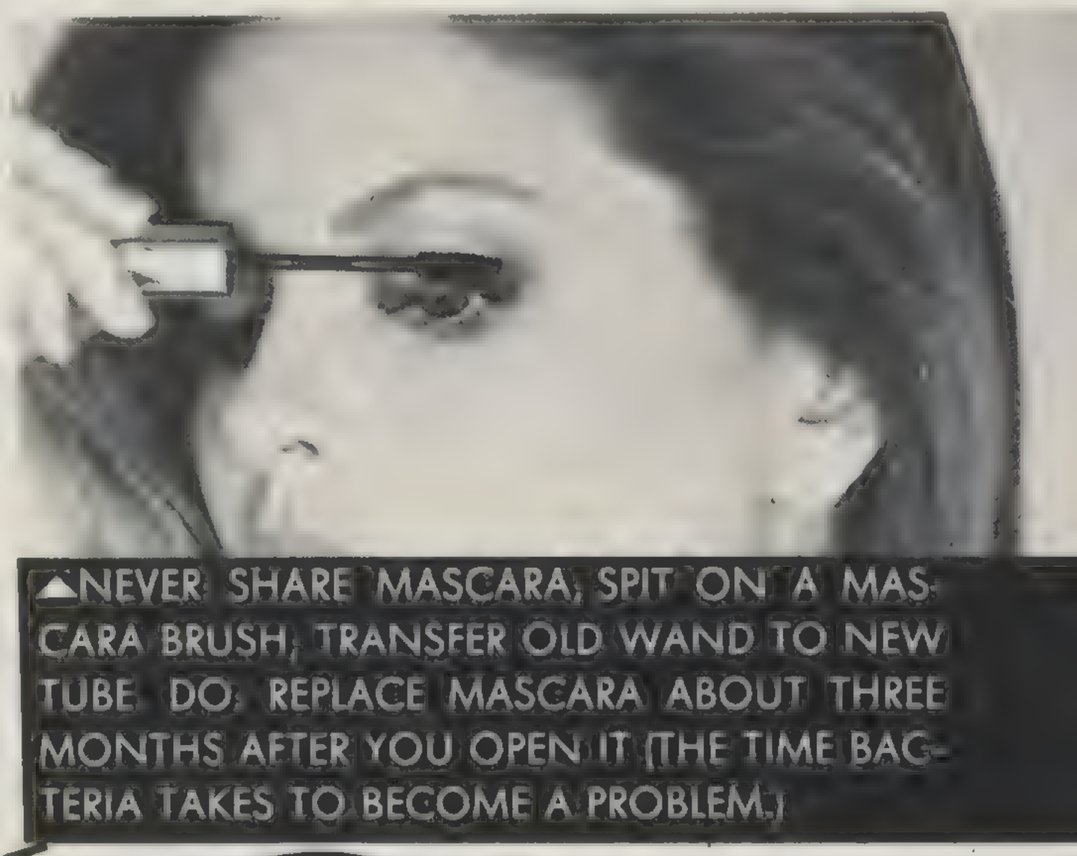
Reason to wear glasses when you're outdoors, especially on windy days, if you live in a city (besides as a protection from the sun): to prevent particles like dust and dirt from getting into your eyes. If something does get in your eye: "Pull your upper lid down over your lower lid," says New York ophthalmologist Peter Laino, M.D. "That should release the particle." If it doesn't, Dr. Laino cautions, "go to an emergency room and have it removed by a professional." . . . **Soft-contact lens news:** If you wear soft lenses, suffer from eye irritation, it's possible that your problem is not improperly fitted lenses. You could be sensitive to thimerosal (a preservative used in premixed saline cleaning solutions since 1974)—as many as 40 to 50 percent of all soft-lenses wearers are. Now, a preservative-free saline solution has been approved by the FDA. It's called Unisol; you can get it at your drug store. **In the future:** soft-contact lenses that can be worn from one to six months without being removed. Now, for people with medical needs for contact lenses; doctors hope to use them soon to correct far-sighted, near-sighted, and astigmatic problems as well.

Like many products, opened cosmetics have a limited shelf life—regardless of how often you use them. Old eyeshadows and creams don't really present a problem because they have little chance of breaking the skin. Mascara, however, requires more attention, says the doctor who conducted the FDA research involving external eye disease and cosmetics, Robert Wilson, M.D., professor of ophthalmology, Emory University School of Medicine. If you scratch your cornea (with a mascara brush or eyeliner pencil) and the makeup on that brush or pencil is contaminated, your eye may get infected.



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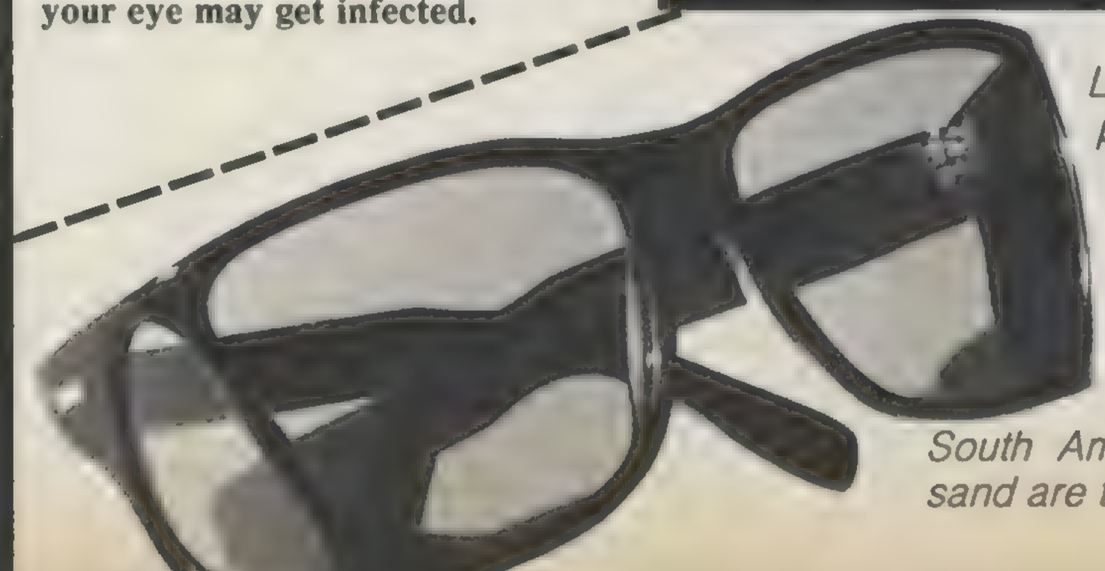

Left: One of the best, most protective sunglasses around—the Persol 009 frame by Artoptic. About $80. The Persol is sturdy, minimizes glare, has side lenses for all-around coverage. It's a best seller in South America (where sun, wind, sand are taken seriously).

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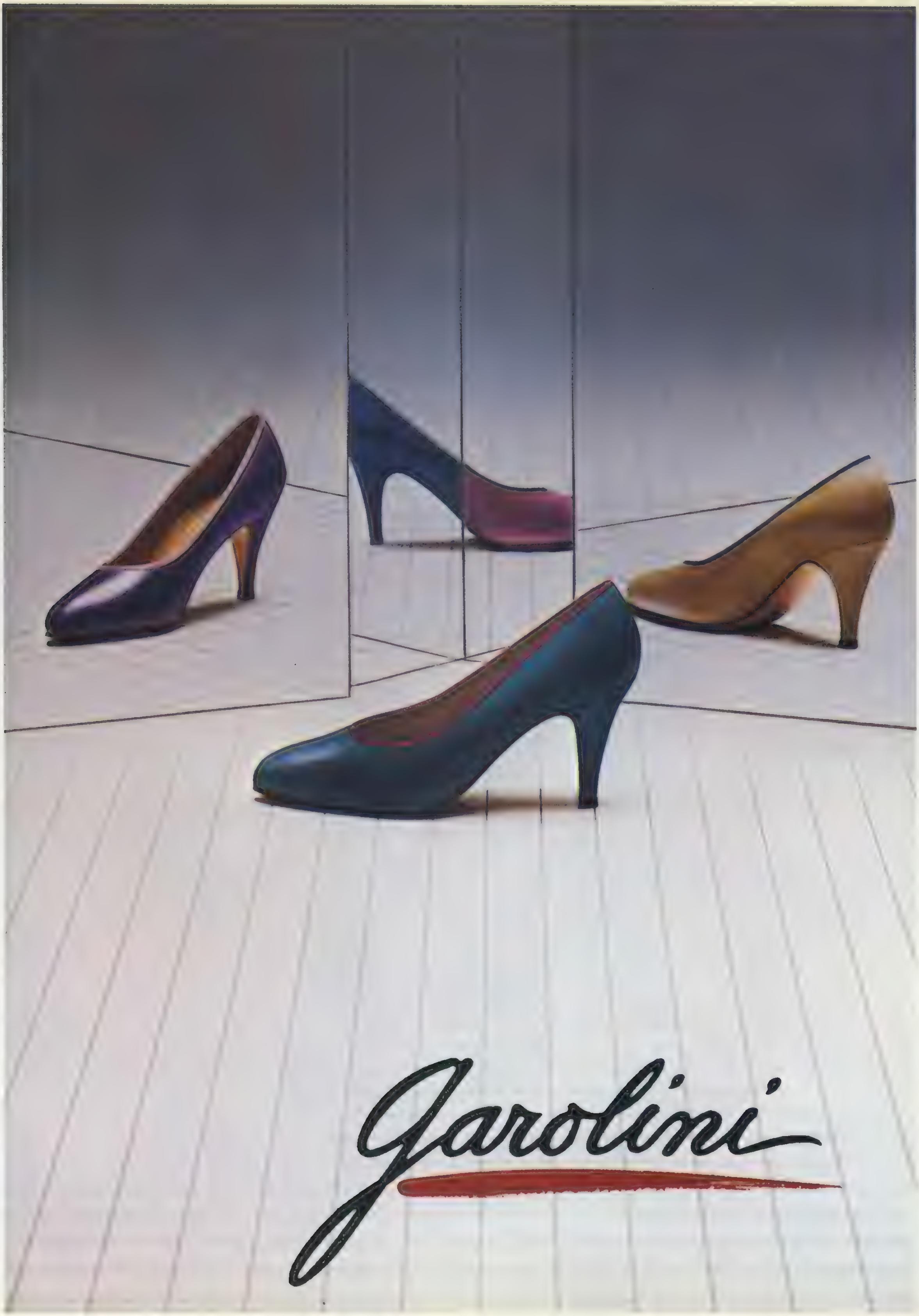
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—**Vidal Sassoon**

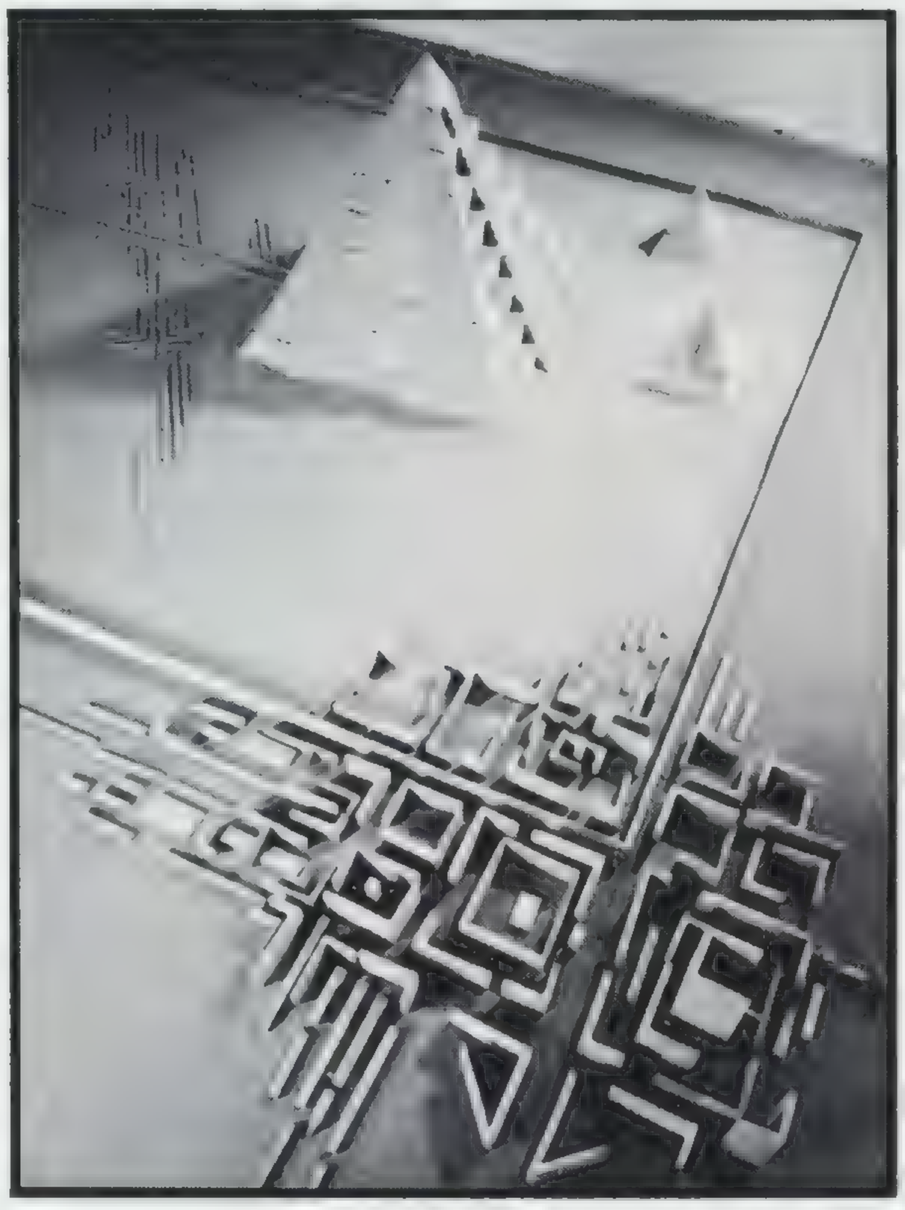
SKIN CARE

Talking about... Art

Today's uncensored Spanish art—subjective, surreal, with new energy, wit—on view in the U.S.A.

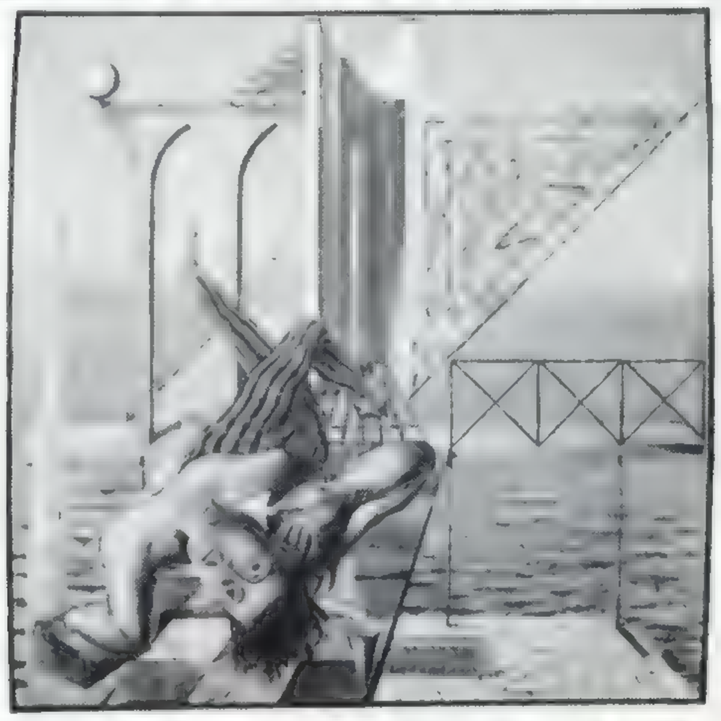
By Barbara Rose

Above: Zush's "Tarot Card (Number 4)," mixed media on paper, 1976-1977. Right: Miquel Navarro's three-dimensional work "Pyramid"; stoneware, terra-cotta, sand, 1979



Recently I was at a dinner with two Spanish aristocrats who were both art dealers and art collectors but had chosen opposite paths after Franco's death, when Spain's government changed from a backward, repressive dictatorship to a modern, liberal régime. The woman had closed her gallery in Spain, moved to New York, lamenting the disappearance of quality and standards, or manners and morals in her native country. She hated the new Spain and its trashy pop culture as much as she hated the idiosyncratic, highly personal art being produced by a younger generation in a Spain free from government censorship for the first time since the Spanish Civil War. The man, on the other hand, was one of the principal supporters of Spain's new art. Although he had difficulty with sales, he exhibited the work of the new artists in his Madrid gallery and traveled to promote it.

Spain has always been isolated from the rest of Europe; it is hardly less so today, despite a widespread desire there to become part of the community of European democracies. But, in many ways, Spain's isolation has contributed to the intense originality of its art and still produces work that seems fresh and unfamiliar in the context of the international avant-garde. Hardly known outside Spain, the works of younger Spanish artists have been brought to the United States in a fascinating exhibition of *New Images from Spain* at New York's Solomon R. Guggenheim Museum from March 21 to May 11. Organized by Margit Rowell, the survey of works by nine dissimilar Spanish painters, sculptors, and one video artist, is a good indication of the lively, quirky, oddly personal, and often challenging art created in post-Franco Spain. The show will travel to San Francisco, San Antonio, Corpus Christi, Colorado Springs, and Albuquerque.



Villalta's "Ecstasy During the Siesta," 1979

The works at the Guggenheim seem to have little or no relationship to the paintings and sculptures seen in the last major show of Spanish art in the U.S. Organized by the late Frank O'Hara in 1960 at New York's Museum of Modern Art, that exhibition was dominated by the *informel, "tachiste"* styles of such expressionist painters as Tápies, Millares, and Saura and the polished brilliance of Eduardo Chillida's sculpture. The somber black-and-white look and the attention to materials and textures were about all one could point to as being specifically "Spanish" about the works of this older generation of abstract artists whom Franco encouraged to exhibit abroad but not at home. Its roots were in the School of Paris, not in Madrid or Catalonia—understandable, since ambitious Spanish artists beginning with Picasso, Miró, and Gris had made Paris their home earlier.

The new Spanish art, however, evolves from the history of Spanish art and culture to the extent that it almost seems to reject internationalism deliberately. The Spanish art is so personal and subjective for the most part that one searches in vain for connections to other European or American avant-garde movements. Much of it is tinged with the innate Surrealism of the Spanish vision seen in the weird distortions of Spanish mannerist painting and the grotesque imagery of Spanish medieval art. In the nervous calligraphy of a painter like Zush, for example, one senses echoes of the writhing surfaces of Plateresque architecture. The visionary "take-offs" of conventional religious paintings by Pérez Villalta are reminiscent of the cockeyed perspective of the Hispano-Flemish style that flourished in a Spain so isolated that it never experienced a true Renaissance style.

Irrationality, black humor, and dark, morbid themes have always been an important part of Spanish culture. To see these in the art of a new generation bursting with vitality and wit makes one feel that Spain, like America, is searching for traditional cultural roots and for a new revitalizing definition of its own indigenous forms and values. Today, the energetic input of women, factory workers, artists working in centers outside Madrid and Barcelona, who never were able to contribute before, is creating Spanish art that is fresh, original, and provocative, an indication that modern Spain is yet to be heard from. ▽

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Living: Ideas and Trends

Big-screen living... practicality on wheels... sculpture for a feast

By Barbara Plumb

NORMAN McGRATH

Large-screen-television buffs are always plagued by the problems of how to turn a living room into a home theater without losing intimacy, domesticity, and personality. Architect Peter Wilson devised a brilliant two-level solution that could be equally comfortable for two or twenty people. He used a dusty-rose color scheme to soften the room, a band of ceramic tile through the entertainment area and into the dining area beyond to tie together the open spaces. A padded platform, shaped like an amphitheater, provides spacious group seating; for cozier two-person viewing, two armchairs face each other over an ottoman. The platform is an electronic control center incorporating Betamax video recorder, tape deck, stereo, speakers. The owner of the apartment, a self-confessed television addict, enjoys having his Advent picture on-screen even without the sound. "He uses it like background music," says the architect.

FABRICS WITH HIGH-TECH LOOK, SOFT TOUCH

Nob + Non Utsumi, *above,* live with—and wear—their designs. Though the subtle geometric prints made of cotton batiste or cotton percale in their Collection I—available through Knoll International, NYC—capture the spirit of the popular high-tech look, Nob + Non softened the hard-edged geometry by hand-drawing all the original lines. *Above, left,* Nob wears a necktie made from Direction, one of their Collection I prints. Small Space, the linear design, *above,* is Nob + Non's interpretation of "the uniquely different world living inside each window of each building in New York City."

Compact Italian trolley, *below,* 26 inches high, 17 inches wide, 12 inches deep, works as a rolling office or a serving cart; fits under a counter, desk or table. Vinyl-coated steel wire; metal/rubber casters. $19.95 at The Pottery Barn, New York City.

HIGH-BID DESIGN

Highest bid ever for twentieth-century furniture: $177,456 for a desk by Scots architect Mackintosh. See it in *Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings & Interior Designs* by Roger Billcliffe (Taplinger). *Below,* hall of Mackintosh's Hill House (1903).

"Every building, every object is a sculpture," says artist Neil Jenney, creator of the "Staggered Table," *left,* in a signed edition of four hundred. The legs, "each a solid post with a Doric arrangement around the top and bottom," are in varying thicknesses and staggered so "each view is a different sensation." The lacquered table, pearl grey and dark green, seats eight people. $2900 at Multiples/Marian Goodman Gallery, NYC.

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WOMEN NOW

Networking: it could be your key to job survival, success

When women cooperate, courage happens. Here's how to begin

BY MARY SCOTT WELCH

Networking: a new name and new effectiveness for the time-honored use of friendly alliances and referrals to accomplish your goals or forward your career. Men whose school and club contacts provide support and information in business have often been called the "old boys network"; now, women are learning that they, too, can call on school friends and social contacts for job leads, and new women's groups are forming specifically to provide such contacts. As more and more women are learning how to use this system, plugging into each others' connections by meetings organized for the purpose, we're all becoming more effective at what we do.

Do you recognize these "networkers"?

- An investment analyst hears that her brokerage house may merge with a much larger one. Calling around to her friends, she confirms the rumor and finds someone who knows the incoming management. She starts laying the groundwork for a job move, in case she gets caught in the coming squeeze.
- The admissions head of a school is planning to leave. Before she tells the headmaster of her resignation, she tells her most eligible successor, who then starts lining up support for her application for the post.
- A young mother worries that a job interviewer will hold her two small children against her. Though it's illegal for him to ask about her household arrangements, she thinks he may make damaging assumptions if she doesn't raise the subject herself. She talks to women who've been interviewed by this same man, getting a line on his basic attitude toward working mothers. With her strategy worked out in advance, she gets the job.

The "old boys," most of whom have been using this system for so long, so unconsciously, that they'd be lost without the "network," operate like this: when a job opens, or a contract goes out for bids, this "old boy" calls that "old boy" on the phone, or they meet for a drink or a game of golf, and before long some business gets done, to the satisfaction of both. Other people may have been involved in the transaction, in one way or another, but it's the "old boys" who will have maneuvered it. They'll have cut through all the red tape with ease, simply because they knew each other, or knew *of* each other, well enough to get in touch informally. Very efficient system—except that it tends to leave out anyone who is not an "old boy," *e.g.*, women.

Now the "left outs" are creating their own version: The "new girls' network," as it is sometimes called, even by women who bristle at being called "girls" in any other context, is springing up all over the country. Particularly among women who work, seriously and ambitiously, outside their homes, networking groups are forming. There are several kinds:

In-house networks. Groups of women who work in the same company get together on a regular basis just to talk things over. Their meetings can range from gripe sessions, to preplanned attempts to help each other become more knowledgeable about their company, to consideration of legal action against sex discrimination. The meetings may be wide open to all women in the company or stratified according to job levels, secretaries meeting with secretaries, managers with other managers. The women may have won corporate approval for their meetings, sometimes including a budget as well as the use of company facilities, or they may have gone underground, whether for fear of attracting suspicious attention from their employers or for greater freedom of action. In any case, the effect is to end the insulation and isolation that has so often kept women "in their place." And, when successful, these networks create a kind of buddy system that can help every woman, whatever her present rung of the career ladder.

Cross-company networks. These, too, fall into several different categories:

- Vertical networks, meaning they include women from top to bottom of the employment hierarchy, from entry-level to the board room. In Minneapolis, a city-wide network called AGOG (for All The Good Old Girls) welcomes every woman in town.
- Vertical/occupational, in which the job level doesn't matter but all the members work in a particular field. Thus the group called Women in Communications includes everyone from a production assistant in a public relations agency to Kay Wight, a CBS vice president, but they're all in some form of communications work.
- Horizontal networks: The members may work in different fields but they hold positions at somewhat the same level, as determined by salary, *(Continued on page 156)*

Adapted from the book NETWORKING *The Great New Way for Women to Get Ahead*, by Mary Scott Welch, published by Harcourt Brace Jovanovich Copyright 1980 by Mary Scott Welch

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NETWORKING

(Continued from page 155)

title, or certain preset credentials. Sometimes criticized for elitism, these groups nevertheless provide what is all but a survival necessity for "token" women, those who are alone among men in their own offices—the companionship and moral support of their own kind. Notable examples are the invitational Women's Forums in New York, San Francisco, Denver, North Carolina, and a growing number of other cities.

● Horizontal/occupational or/professional: In this finest refinement of them all, members all work at the same level in the same field. They're all vice presidents in financial organizations, general counsels of corporations, women judges, for several examples.

In addition to such new organizations, formed for the purpose of networking, traditional women's groups are beginning to develop the technique. Members of alumnae associations, The Junior League, the League of Women Voters, the AAUW, sororities, church groups have always shared information within the context of their major purpose. Now the women are consulting each other about the career side of their lives as well. One of the most supportive and far-flung networks I've ever encountered, in my own work, lies within the Women's Movement. Everyone seems to know everyone else—or can, with a few fast phone calls. We met as volunteers, but we use each other to further ourselves in our paying jobs.

Use each other? Yes! Although it sounds crass, especially if you've cultivated the relationships for that express purpose, using people is half the practical worth of networking; the other half is *being* used. When you discover that you are as valuable a resource to others as they are to you, you'll not only dismiss the fear of seeming crass but you'll also experience a giant ego boost: you know more than you think you do; coming to appreciate your own expertise, through having it sought, is one of the great side effects of networking.

Other doubts that could inhibit your networking probably stem from your conditioning as a woman. For example, are you now wondering if you could really *trust* other women with information and self-revelation they might conceivably use against you? Are you also asking, "What's the use of consulting women, what do *they* know?" or thinking in such clichés as "I'm not a joiner—especially of women's clubs" and "My best friends have always been men"? If you can just set those negative ideas aside long enough to get into the networking action, I can promise you a wonderful, eye-opening surprise.

In a "network" group you're going to find a level of trust and candor beyond the belief of anyone who thinks women are invariably suspicious of each other. You're going to find women who know and are willing to share the answers to questions you never knew enough to ask; they've learned how "the system" works. What's more, you're going to find that you can go right on having men as your "best friends," for the new networking is about work, not friendship; it's not even concerned with men, except for trying to figure out the games they're playing on the job.

How can you get into all this action? The first step is to realize that, whether as a mother, a volunteer, or a woman with a job, you really need other people for information, referrals, and feedback.

Without adequate information, anyone can make mistakes. Women are using each other to close the gap, wherever possible, between what they know and what else they need to know. Some of those gaps involve attitudes and types of behavior that have not figured in the average woman's upbringing, as they have in the average man's. Network groups are filling such gaps through seminars, workshops, programs with speakers—which are all good places to go when you're building your personal network, trying to meet as many new women as you can. Other gaps relate more directly to the individual's job situation; rather than ask "dumb" questions of her male colleagues, a woman can look to her network for the answers.

Referrals are the essence of the job hunt. "May I speak to Ms. Commissioner, please? I'm calling at the suggestion of Mary Jones, about a possible opening on the Commissioner's staff." Or, "I understand you worked for Blodgett's before you moved over to Widgets. Do you know anyone who still works there, someone I could talk to in confidence about my upcoming interview?" But referrals are pipelines to other kinds of information as well. "I don't know," your networker may say, "but you should talk to X and Y." Knowing whom to call is almost as good as knowing the answer.

Feedback helps you to check out your behavior, your ideas, your strategies before you risk them in "the real world." As in, "Can I get you to look at a draft of my memo, unofficially? Tell me if it sounds at all angry. I'm trying to keep my cool about this." Or, "My manager acts as though I'm his property when we're traveling together. I'm sure the field men think I'm sleeping with him. The whole tone is wrong, and it's undercutting my authority. Do I have to quit to get out of this—or could I risk taking it up with his boss?" When the feedback is positive, you're encouraged; but negative feedback can be just as valuable. When given in the supportive climate of a network relationship, criticism helps without hurting.

Even if you think you don't need a network right now, realize that you can't plug into an effective network overnight. Start building, expanding, reinforcing your connections now, in advance of need. If there's a women's caucus where you work, join it; if not, think about starting one. Ask every woman you meet if she knows about a cross-company networking group in your city. If so, join and begin to take part in it. When you meet new women, find out as much as you can about their career plans, and tell them about yours. Figure out how you can help each other—and do it.

Networking requires an investment of time and some money (for dues, dinner meetings, Dutch-treat lunches you might not otherwise have eaten, and whatever it might cost in child care to free your time). It also takes certain skills. But it's not at all difficult; in fact, it's easy, and fun, once you understand what you're doing and why.

What you're doing is discovering a whole new army of allies who can help you become more effective, with more know-how, more clout, more self-confidence—linking the women you know with the women they know in a communications network that can beat the system which isolates women as they move up in male-dominated environments. Coming into your own—at last! ▽

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Wolf Bros., Tampa
Illinois
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Charles A. Stevens & Co., Chicago
Indiana
L. S. Ayres & Co., Indianapolis
The Shop for Pappagallo, Bloomington
Louisiana
D. H. Holmes Co. Ltd., New Orleans
Michigan
Jacobson Stores Inc., Jackson
J. L. Hudson, Detroit
J. W. Knapp, Lansing
Mississippi
McRae's, Jackson
Missouri
The Jones Store Co., Kansas City
New York
Macy's, New York City
North Carolina
Belk, Hickory
Belk-Beck, Burlington
Belk-Beery, Wilmington
Belk-Tyler, Greenville
Belk-Tyler, Wilson
John Carroll, Asheville
Ohio
Elder-Beerman Stores, Dayton
Gidding-Jenny, Cincinnati
The Higbee Co., Cleveland
McAlpins, Cincinnati
Strouss', Youngstown
Oklahoma
Irene Herbert, Tulsa
Jerome's, Oklahoma City
South Carolina
Belk of Columbia, Columbia
Gallant-Belk, Anderson
Texas
Battelstein's, Houston
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Frankie Welch, Alexandria
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Joseph Magnin
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New York

Macy's
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Neiman Marcus
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MONEY

Be your own tax expert . . . without an accounting degree

Here, nine of many deductions you may not know about—and should

BY WILLIAM FLANAGAN

As vexing as tax time is for any wage earner, no one has more reason to fret than the working woman: she can be triply penalized.

First, if she is a working mother and supplying the family's second income, she is probably taxed at an unfairly high rate. Her income is probably lumped together with that of her husband, and therefore taxed at a higher rate than it would be if she were single.

Second, if she is single, she may not have some opportunities for deductions that men commonly do. Few single women own houses or condominiums, for example, and thereby lose out on the substantial tax advantages in home ownership.

And third, if she is widowed or divorced and receiving pension income or alimony that income is taxed at a relatively high rate—because the alimony or pension increases her income level and tax bracket.

Nevertheless, there are many deductions that are unique or more common to women than men; yet they are often overlooked by women when they make out their tax forms or have them prepared. (Incidentally, many preparers do little more than fill out the forms for you. You owe it to yourself to find out as much about the tax system as you possibly can.)

Here are some things you might overlook as deductions but that could be perfectly legitimate for you. They are gleaned from the pages of *Take It Off!* by Robert S. Holzman, Ph.D. (Crowell). The book is an invaluable source for any taxpayer, listing as it does some 1414 tax deductions most people overlook when preparing their returns.

● **Child care.** If you pay someone to care for your child while you work, part of that expense could be a tax credit that might reduce the tax you otherwise have due. The rules get tricky here: A good guide or a tax specialist should be consulted for particulars; but, if you pay someone—even a relative—to watch your children while you work, you might be able to realize a substantial tax advantage.

● **Education.** This is another tricky area: sometimes, the entire cost of an advanced degree is totally deductible, other times not a penny can be written off as a tax deduction. Examples: A professional singer was allowed to deduct the cost of voice lessons, and a free-lance photographer who wanted to improve his aerial photographs succeeded in deducting the cost of flying lessons. But rarely can anyone deduct law-school expenses. The key here is to demonstrate that your reason for going to school is to enable you to do your present job better. But, if you are attending school or taking any professional courses, get a good tax guide and check out your particular situation.

● **Employment.** Expenses incurred in the acquisition or maintenance of a job are often deductible. Obviously, fees to employment agencies or executive-search firms that helped you secure another job in the same profession can be written off; but you may find some other deductions, too. A stenographer, for example, was permitted to deduct the cost of advertisements in the *New York Law Journal.* A nurse was allowed to deduct her payments to the nurse's registry. A hospital attendant deducted the cost of repairing her watch—she was required to wear one in her job. A university research associate was expected by her employer to "publish or perish," but her research effort wasn't accepted for publication in any journal. She decided to have it printed privately and that cost was allowed as a deduction. Reason: the employer expected research associates to publish the results of their studies.

● **Entertainment.** If you are self-employed, or have free-lance income, or are a salesperson not working on straight salary, you are well aware that many entertainment expenses are deductible. In *(Continued on page 165)*

"If you pay someone to care for your child, you may realize a tax advantage"

FRANCES HENAGHAN

Also available at:

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Alex Rice	Montgomery, AL
Country Square Casuals	Fayetteville, AR
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Judds	Bakersfield, CA
Pernie's of Carmel	Carmel, CA
Rasmussen's	Granada Hills, CA
Cyd's Boutique	Los Angeles, CA
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L.S. Ayres & Co	Indianapolis, IN
The Depot	Indianapolis, IN
Potpourri Ladies Boutique	Zionville, IN
The Town & Country Shop	New Orleans, LA
The Wool Shop	Osterville, MA
Yolanda Enterprises Inc	Waltham, MA
Claire Dratch	Bethesda, MD
Lazarus Inc	Cumberland, MD
John W. Heller Inc	Edina, MN
Einbender's Inc	St. Joseph, MO
Stix, Baer & Fuller	St. Louis, MO
Maison Weiss	Jackson, MS
Lopi's Shoppe	Billings, MT
Enrico-Crista	Allenhurst, NJ
Yvette's Place	Cherry Hill, NJ
Hartly Fashions	Westwood, NJ
Jack Slote	Las Vegas, NV
Abraham & Straus	Brooklyn, NY
Wm. Hengerer Co	Buffalo, NY
D.B.A	New York, NY
Robby's General Store	Spring Valley, NY
Rike's	Dayton, OH
Lady Jo Ann's	Norman, OK
Balliet's	Oklahoma City, OK
Jacqueline Shops	Portland, OR
Leon Chess	Bala-Cynwood, PA
Four Seasons Boutique	Erie, PA
Max Azen, Inc	Pittsburgh, PA
C.K. Whitner Co	Reading, PA
Mr. Charles Shops Inc	State College, PA
Lillie Rubin	South & West
Katherine's	Gallatin, TN
Nancy Lynn Fashions	Knoxville, TN
Julius Lewis	Memphis, TN
Ruby's Dress Shop	Murfreesboro, TN
Rena's	Springfield, TN
Joy-Lee	Brownsville, TX
Lou Lattimore	Dallas, TX
Casa Bonita	. . El Paso, TX
Gayles	Houston, TX
Betty Lewis Apparel	Salt Lake City, UT
Dandelion	Irvington, VA
As You Like It	Lynchburg, VA
Hen House	Lynchburg, VA
Middleburg Saddlery	Middleburg, VA
Miller & Rhoads	Richmond, VA
The Empire	Longview, WA
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(Continued from page 162)

fact, your problem is probably not determining what you can deduct but coming up with the records to prove your expenditures.

You can still have deductible entertainment expenses even if you are salaried and have an expense account. If you can show that your employer required or even expected you to incur entertainment expenses in the course of your work, you can deduct those expenses—assuming you can satisfy all the record-keeping requirements. In fact, an advertising salesman for *Time* magazine was able to deduct entertainment expenses he incurred, even though he had a hefty expense account, because he proved such "extra" expenses were necessary for him to do his job properly. (It should be noted that he had on hand a memorandum from his sales manager to that effect when the Internal Revenue Service called on him.)

A pilot could deduct the cost of a shoeshine

● **Medical expenses.** Medical expenses are deductible to the extent that they exceed 3 percent of the adjusted gross income. Some deductions of medical expenses allowed in the past might surprise you. Examples: A husband and wife underwent treatment for sexual inadequacy and incompatibility at a hospital that used procedures developed by foundation researchers. The cost was deductible. A woman had cosmetic surgery—strictly to improve her personal appearance—and the operation was totally deductible. A patient who had lost her hair was told by her doctor to buy a wig to avoid any "mental upset." The cost of the wig was deductible. The cost of an abortion—if it is legal under your state's laws and performed in a hospital—is as legitimate a deduction as any other medical expense and subject to the same rules. A woman's purchase of birth-control pills was deemed a deductible expense because she obtained them under a prescription from her physician.

● **Office at home.** For anyone who does any work at all in the home, the temptation to write off part of the expenses of maintaining the home as a tax deduction can be irresistible—and fatal. Unless a portion of the home is used exclusively and regularly for business, don't bother. If you use a part of your home—a den, for example—for both personal and professional purposes, the IRS won't allow the deduction.

● **Personal grooming.** Normally, taking deductions for clothing is not allowed, unless your work requires that you wear a uniform. In that case, cleaning of the uniform and maintenance of it would be deductible. An airline pilot was allowed to take off the cost of having his shoes shined, for example. But what, after all, constitutes a uniform? One imaginative fashion coordinator decided that the advanced styles she wore on the job constituted a "uniform." She got away with it.

● **Subscriptions to periodicals.** If you are an employee or a professional, subscriptions to professional publications can be deducted as long as they are appropriate to your employment, of course.

● **Travel.** When strictly for business, travel is an allowable deduction. If you are married and accompanying your spouse as a helper, be prepared to prove that you served a *bona fide* business function and were not just along for the ride.

Sometimes, travel can be deductible when the business purpose is not all that clear. A free-lance lecturer and writer got away with deducting the expenses of a trip and related costs on which he made movies to show at his lectures. A scientist went to Europe to do research; her travel expenses were held to be deductible. A professor went to Egypt strictly for pleasure—but, while there, was invited to do some lecturing at no pay. He successfully deducted that portion of his trip related to the lectures.

The moral to this is clear. If you had any business-related expense over the year, or possible medical deductions of a substantial nature, or, indeed, any major expenditure at all, it is worth checking out to see if it is deductible in whole or part. As Judge Learned Hand once said, no one has a patriotic duty to pay more in taxes than the law requires.

(More about taxes on page 120) ▽

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Huntsville — Bill's
Mobile — Stoll's
Montgomery — Fannin's

ARIZONA
Mesa — Broadway
Mesa — Hanny's
Mesa — Jalen's Big & Tall
Phoenix — Broadway
Phoenix — Hanny's
Phoenix — Jalen's Big & Tall
Scottsdale — Broadway
Yuma — J.M. McDonald

ARKANSAS
Dillard's – All Stores
Conway — Ed Camp's
Fayetteville — A.J. August Clo. Co.
Forrest City — Edwin Houston, Inc.
Ft. Smith — A.J. August Clo. Co.
Jonesboro — Michael's For Men
Lake Village — Mansour's
Magnolia — Suit Shop
Morrilton — Lynn's
N. Little Rock — Castle Shop
Osceola — Corner Casuals
Russellville — Cowen-Goodwin

CALIFORNIA
Grodin's – All Stores
Harris & Frank – All Stores
The Highlander – All Stores
Kaufmann's — All Stores
Rochester Big & Tall – All Stores
Silverwoods – All Stores
Arcadia — Bruno's
Beverly Hills — Abercrombie & Fitch
Beverly Hills — Dayton's
Beverly Hills — Rudnick
Campbell — Ventr's
Carlsbad — La Costa Sportique
Carmel — Gentlemen's Quarters
Cerritos — La Crosse Ltd.
Clovis — Ralph Cross
Concord — Lion's Den Clothiers
Costa Mesa — Stuard's Store for Men
Daly City — J.M. McDonald
Encino — Mel Fox Co.
Encino — Rudnick
Fresno — Ralph Cross
Fresno — J.M. McDonald
Glendale — Bruno's
Goleta — Criswell's Men's Wear
Laguna Beach — His Place
La Jolla — Stuard's Store for Men
Long Beach — Buffum's
Long Beach — Umberto's
Los Altos — Lion's Den Clothiers
Los Angeles — Plaza Street
Los Angeles — Fred Segal Sportswear
Malibu — Fred Segal
Monterey — Arthur M
Monterey Park — Joe Chavez Store for Men
Oakland — J.W. Dill
Oakland — Lion's Den Clothiers
Pacific Grove — Holman's
Palm Desert — Desert Shop for Men
Pueblo — Rosenblums
Sacramento — Bonney & Gordon
Sacramento — The Cricket
Sacramento — William Parrish Ltd.
San Diego — International Male
San Francisco — Bradley Martin
San Francisco — Lion's Den Clothiers
San Francisco — L'uomo
San Francisco — Joshua Simon
San Leandro — Josef Duran
San Pedro — The Men's Room
Santa Barbara — Criswell's Men's Wear
Santa Barbara — Leverage Inc.
Santa Cruz — Leask's
Sherman Oaks — La Crosse Ltd.
Turlock — Gentlemen's Quarters
Visalia — J.M. McDonald
Walnut Creek — Claude's Men's Wear
West Hollywood — International Male
West Hollywood — Sports Locker
Westwood — Ludwig & Co.
Westwood Village — Mr. C Men's Wear

COLORADO
Boulder — Cottrell's
Denver — Cottrell's
Denver — Denver Dry
Denver — Haberdashery Ltd.
Denver — Joslin's
Pueblo — Denver Dry

CONNECTICUT
Hartford — Male Image
Hartford — E. Udolf Co.
Mystic — The Beggar's Roost
New Haven — Male Image
Norwalk — Jeffrey's
Trumbull — Read's
Waterbury — Male Image
Westport — Towne & Tweed
Wethersfield — Mag's Clothes for Men

DELAWARE
Wilmington — Designer's Image

DISTRICT OF COLUMBIA
Washington — D.J. Kaufman Inc.
Washington — Latt's Country Squire
Washington — The Outlook
Washington — Raleighs
Washington — Town & Country Ltd.
Washington — Woodward & Lothrop

FLORIDA
Baron's – All Stores
Burdines – All Stores
Ivey's – All Stores
Jordan Marsh – All Stores
Lanson's – All Stores
Maas Bros. – All Stores
Mr. Man – All Stores
Surrey's – All Stores
Wallachs-Dick Richmond – All Stores
Altamonte — Caribu
Altamonte — Robinsons
Bradenton — Nello's
Brandon — Scogins
Cape Coral — Lloyd's
Clearwater — Nacol's
Coconut Grove — Greenstreet's
Coral Gables — The Cambridge Shop
Coral Gables — Stoney End
Coral Gables — Tony's
Deland — Gibb's for Men
Ft. Lauderdale — Magic Nights
Ft. Lauderdale — Shep's Ltd.
Ft. Myers — Jordan's
Ft. Myers — The New Yorker
Ft. Walton Beach — Ed White
Gainesville — Alexander Steed
Hialeah — Sexy Dude Boutique
Hialeah — Zaya's Men's Shop
Hollywood — Murray's of New York
Jacksonville — The Matador
Key Biscayne — Burn's Ltd.
Key Biscayne — Stuart Ltd.
Key Largo — The Sandpiper Loft
Key West — House of Burgess Ltd.
Lauderhill — The Princeton Shop
Leesburg — Bryson's
Longwood — Jacobson's
Marathon — The Sandpiper Loft
Miami — Airport Men's Shop
Miami — Caribu
Miami — Phil Davis
Miami — The Forum
Miami — Legends
Miami — The London Shop
Miami — Pilgrims
Miami — Raul Menswear
Miami — Renegade
Miami — The Squire Shops
Miami — The Sting
Miami Beach — Phil Davis
Miami Beach — The Forum
Miami Beach — Stuart Ltd.
Miami Beach — Bart's
Miami Lakes — Jamis
Naples — Ali Baba's Cave
Orange Park — Alexander Steed
Orange Park — Bill's
Orlando — Robinsons
Orlando — The Dadrians
Palm Beach — Jacobson's
Palm Beach — Ed White
Pensacola — The London Express
Plantation — Renegade
Plantation — Renegade
Pompano Beach — Robinsons
St. Petersburg — The Mister Shop
Sarasota — Nello's
Sarasota — The New Yorker
Sarasota — D.C. Wheelers
Tallahassee — Robinsons
Tampa — J. Rans
Vero Beach — East India Trading Co.
Winter Park

GEORGIA
Albany — Tempo
Athens — Davison's
Atlanta — Bill's
Atlanta — Bland-Terry
Atlanta — Davison's
Atlanta — Greenstreet's
Atlanta — Lego, Inc.-Ernie & Sons
Atlanta — Muse's
Atlanta — Rich's
Atlanta — Zachry
Augusta — Davison's
Augusta — Rich's
Columbus — Ken & Co.
Gainesville — Frierson-McEvers
Macon — Davison's
Savannah — Belk

HAWAII
Honolulu — Andrade
Honolulu — Kramer's

ILLINOIS
Buffalo Grove — Rogue's
Chicago — Baskin
Chicago — Bigsby & Kruthers
Chicago — Bon-Ton
Chicago — Cohn & Stern
Chicago — The Connection
Chicago — Karoll's
Chicago Heights — Touch
Crystal Lake — Joseph Speiss Co.
Des Plaines — Rogue's
Elgin — Joseph Speiss Co.
Evergreen Park — Bigsby & Kruthers
Galesburg — Mosenfelder's Inc.
Glen Ellyn — Front Page
Harrisburg — Gentleman's Image
Hyde Park — Cohn & Stern
Oak Forest — David Stephans
Oak Park — Touch
Olney — Dick Fessel's
Rockford — Ditto's
Schaumburg — Bigsby & Kruthers
Skokie — Dennis Clothes
Vernon Hills — Jacque's
Worth — That Guy, Inc.

INDIANA
Bluffton — Licking Men's Wear
East Chicago — Lewins
Hammond — Joe Hirsch Inc.
Indianapolis — Arnold's Men's Store
Indianapolis — L.S. Ayres & Co.
Indianapolis — Wm. H. Block
Indianapolis — Raleigh Limited
Merrillville — Clothes Horse
Michigan City — Blakes
Michigan City — Todd-Grieger
New Albany — P.A. Niemaier
Valparaiso — J. Lowenstine & Sons
Vincennes — Albert's

IOWA
A.J. August Clo. Co. – All Stores
Bettendorf — Lord Cumberland Clothier
Cedar Rapids — Armstrong's
Cedar Rapids — Holley's Men's Wear
Centerville — Executive Edition
Council Bluffs — CJ's Edition
Davenport — Mosenfelder's Inc.
Des Moines — Kucharos
Des Moines — Wilson's

Dubuque — Gildner's
Iowa City — Bremer's
Manson — Foley Clo. Co.
Marshalltown — Gildner's
Mason City — Van Duyn's
Waterloo — Gentlemen's Quarters
West Des Moines — Johnson Clo.
Valley West

KANSAS
Great Bend — Brentwood Ltd.
Kansas City — A.J. August Clo. Co.
Leavenworth — Toffler's
Overland Park — Louis Barry
Overland Park — Jack Henry
Overland Park — J.P. Todd's
Topeka — Ray Beers
Wichita — A.J. August Clo. Co.
Wichita — Cricket Shop
Wichita — Henry's

KENTUCKY
Ashland — Mark Matthews
Hopkinsville — Tom Wade
Murray — Corn-Austin
Owensboro — The Earle Men's Shop
Paducah — Trad Shop

LOUISIANA
Amite — The Royale Oak
Baton Rouge — Cohn-Turner
Baton Rouge — D.H. Holmes
Baton Rouge — McLavy & Easterly
Bossier City — Pope's
De Ridder — Standard Mercantile
Hammond — The Royale Oak
Lafayette — Gaidry's
Lafayette — Partner's
Lake Charles — Stag Shop
Natchitoches — St. Dennis Squire
New Orleans — Gentlemen's Quarters
New Orleans — Godchaux's
New Orleans — D.H. Holmes
New Orleans — Porter-Stevens
New Orleans — Rubenstein Bros.
Ruston — The Habedashery

MAINE
Ogunquit — Jeremiah's

MARYLAND
Woodward & Lothrop – All Stores
Annapolis — Peerless Clothing
Baltimore — Gage Gentlemen's Corner
Baltimore — Hutzler
Baltimore — Hyatt's
Bethesda — Raleighs
Bethesda — Lawrence Reed
Columbia — Hyatt's
Glen Burnie — Raymond's
Hagerstown — DeVono's
Kensington — Raleighs
Security — Hyatt's

MASSACHUSETTS
Braintree — Milton's
Brockton — Grand Gent
Chestnut Hill — Milton's
Pittsfield — Brothership
Roslindale — Surman's
Saugus — Joseph's
Shrewsbury — Rawan Ltd.
Springfield — Male Image
Stoughton — Martin Edwards
West Springfield — Yale-Genton

MICHIGAN
Anton's – All Stores
Jacobson's – All Stores
Osmun's – All Stores
Adrian — Michael-Roberts
Ann Arbor — Marty's
Battle Creek — Furman's
Birmingham — Change of Pace
Birmingham — Tweed's
Detroit — The Man Shop
East Lansing — Marty's
Farmington Hills — Fredrick's
Farmington Hills — Hank's Clothes
Flint — Blackstones
Flint — Marvin's
Grand Rapids — Wm. Klein
Harbor Springs — Harbor Dashery
Jackson — Furman's
Kalamazoo — Etienne's
Lexington — The Fig Leaf for Men
Monroe — Prince George
Oak Park — Shifman's
Saginaw — Paul's Men's Store
Saugatuck — The London Shop
Southfield — Man Oh Man
Traverse City — Captain's Quarters
Traverse City — P.A. Jacobs

MINNESOTA
Fergus Falls — Stern Clo.
Mankato — Wilson's
Minneapolis — Donaldson's
Minneapolis — Fitwell
Minneapolis — Liemandt's
Moorhead — Northport Clo.
St. Paul — Donaldson's
St. Paul — Liemandt's
Shakopee — Bill's Toggery
West St. Paul — Mr. John's

MISSISSIPPI
Biloxi — Gene Warr's Men's Store
Columbia — Magnolia Hall
Jackson — D.H. Holmes
McComb — The Royale Oak
Vicksburg — Karl's

MISSOURI
Columbia — E. Paul's
Frontenac — Forsythe's
Independence — A.J. August Clo. Co.
Joplin — The Closet
Kansas City — Halls Crown Center
Kansas City — J.P. Todd's
Poplar Bluff — Bob Montgomery Men's Shop
St. Joseph — A.J. August Clo. Co.
Springfield — A.J. August Clo. Co.
Springfield — The Men's Room

NEBRASKA
Hastings — A.J. August Clo. Co.
Lincoln — Ben Simon's
Omaha — Landon's
Omaha — Ben Simon's
Omaha — Stuart's
Scottsbluff — Greenlee's

NEVADA
Las Vegas — Broadway
Reno — Grey Reid

NEW HAMPSHIRE
Manchester — Milton's

NEW JERSEY
Atlantic City — Gordon's
Atlantic City — Schultz, Inc.
Bayonne — Posner's
Beach Haven — Sink R Swim Shop
Caldwell — The Forum
Cherry Hill — Lee Newman Stores
Cliffside Park — Richard's Town & Country
Elizabeth — Gatsby's World
Englewood — Executive Suite
Hackensack — Lowit's
Livingston — Sam's
Margate — Loooie's
Newark — Elegance One
Nutley — JNC-The Men's Store
Paramus — Abraham & Straus
Union City — City of London
West End — Sir Robert
Woodbridge — Abraham & Straus

NEW MEXICO
Albuquerque — Jalen's Big & Tall

NEW YORK
Field Bros. – All Stores
Albany — Adam & Eve
Albany — Spector's
Amherst — Jenss
Bayshore — Murray's of New York
Brooklyn — Abraham & Straus
Brooklyn — Leading Male
Brooklyn — Lesprit D'Homme
Brooklyn — Lucky's
DeWitt — Mister Shop
Elmhurst — Guys & Dolls
Flushing — Gordian Knot
Ithaca — Irv Lewis
Kenmore — Roger Lewis Shop
Kingston — Up-To-Date
Manhasset — Abraham & Straus
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Defiance — Squire Shop
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Toledo — LaSalle's
Toledo — The Lion Store
Toledo — Stephen's
Youngstown — Strouss

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Miami — Hammon's & Barton
Oklahoma City — J.R. Dickey's Man's World
Tulsa — Topper's Menswear
Tulsa — Venture, Ltd.

OREGON
Eugene — N. David
Salem — Anderson & Crockett

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Gettysburg — Village Shop
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Hanover — Trone & Weikert
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Columbia — Bill's
Columbia — The Lion's Den
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Paris — Corn Austin
Signal Mt. — Lee Campbell's Inc.

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These five Spring '80 fashion statements have been photographed by five of New York's most talented fashion photographers: Gary Bartoloni; Ann Kuhn; Frank Marsi; Len Kaltman and Vega. They have selected Sean Casey, Susan Chase, Kari Lyn Jones, Nancilyn Gray and Evelyn Mitchell of Wilhelmina Models as their photographic mannequins.

We at Kanebo hope you will enjoy wearing your fashions of Suede21 as much as we have enjoyed creating Suede21.

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FITNESS NOW

Are You Over-exercising?

Work out for improved well-being

BY SHEILA MARY EBY

Sometimes fitness buffs push themselves too far. Striving to swim farther, run faster, or lift more dead weight, they lose perspective and continue working out even when sickness, pain, or exhaustion signals them to stop.

Skiing, riding, tennis, golf—people have always been drawn to these sports. But it is the slow, aerobic, potentially meditative endurance sports—cross-country skiing, swimming, and especially running—that are potentially addictive. Psychiatrist William Glasser, author of *Positive Addiction* (Harper & Row 1976), stated that certain types of exercise programs *could* become compulsive when taken up by people who are searching for something to relieve psychic pain. For normal people, exercise is almost exclusively beneficial, says Dr. Glasser. Quite a few exercisers become positively addicted and get the meditation benefits of exercise in addition to physical ones.

Some doctors clinically identify negatively addicted athletes as people who avoid normal schedules so they can work out. At Cornell Medical College's recent seminar on the psychology of running, psychiatrists agreed that negative addiction is becoming an increasing problem among exercisers. People in training become fanatical about exercising; and, in their single-minded athletic struggle, they often times neglect their families. Among avid athletes—especially runners—family problems, in fact, are pandemic: e.g., the divorce rate among 1978 New York Marathoners was twice as high as the national average.

Some negatively addicted fitness buffs also lose interest in their jobs. To be sure, demographics label many athletes as an ambitious, hard-working group. But when men and women work out with Herculean zest, they spend most of their day exercising, recovering from exhaustion, or getting the extra sleep necessary to complete the next day's push.

Even injuries don't halt negatively addicted athletes. "We see a lot of damage associated with weight training," said Howard F. Hunt, Ph.D., chairman of the department of physical education at the University of California in San Diego. "People think, 'if four sets are good, eight sets are better,' and this isn't true. Tennis elbow and skiing injuries are very common—lots of underskilled, underconditioned athletes take up racquets and ski poles too eagerly. We also see a lot of people running marathons who should not do that."

Clearly, negatively addicted people enjoy something other than the proverbial exercise high. (Most of them, in fact, scoff at the notion of such a high and say workouts are frequently boring and painful.) Why then do they take workouts to extremes? Psychiatrists say there *is* good evidence that some people exercise to escape difficult marriages and unrewarding jobs. "Some people *need* great amounts of exercise to remain *psychologically* fit," said psychiatrist Thaddeus Kostrubala, M.D., author of *The Joy of Running* (Lippincott, 1976).

Fanatical athletes are vastly outnumbered by people who are negatively addicted to *in*activity. But they should remember that one of the chief goals of an exercise program is improved well-being. Once fitness becomes an end in itself, it places health in jeopardy. ▽

ARE YOU A FITNESS FANATIC?

Your fitness program is overly strenuous if:

- You don't allow yourself one day's rest during the week. (Your body needs this day to carry waste products of exercise—principally lactic acid—out of your system.)
- You've missed three appointments this month to keep your workouts on schedule.
- You exercise to the point of exhaustion—it should leave you refreshed.
- You push yourself even when muscles and joints hurt. (Pain is a signal to stop.)

If your fitness program is extreme, try loosening up. Instead of shortening your daily program, Dr. Hunt suggests you skip exercise one day a week. Learn to interpret your body's signals. Exhaustion, for example, doesn't mean your body's weak; it means it's overtaxed.

The goals of a good fitness program: To strengthen heart's health; to maintain flexibility and range of motion; to keep your body trim and firm; and to keep your spirits high. This means a minimum of 30 minutes of aerobic activity four days a week and a maximum of an hour's strenuous exercise five or six days a week. ▽

ONE RUNNER'S EXPERIENCE

About two and one-half years ago, I started running every day. At first the benefits outweighed my increased fatigue, muscle strain, and the rejuggling of living priorities. I was a natural athlete and I loved teamwork and competition.

The negative aspects of running were hard to ignore, however. What seemed at first to be an agreeable upper-body weight loss, however, turned out to be a constant reminder to eat enough to maintain my weight. At first, this physical change seemed the result of a healthy choosiness about what I ate. But I saw my cheeks getting hollower, my upper arms becoming hourglasses, my eyes looking strained, my body disappearing—along with my strength, energy, and peace of mind. As my metabolism speeded up, so did my temperament. Running had become a second job.

After months of inconsistent training, I cold-turkeyed one day and hung up my shoes. I was not a successful compulsive.

—ISABELLE CARMICHAEL

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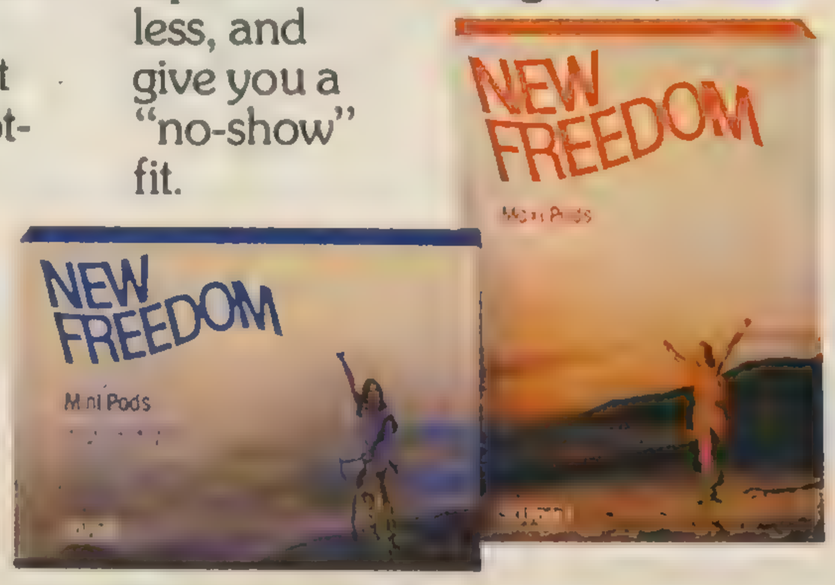

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HEALTH

Breast pain: from pills you take, food you eat?

Coffee, tea, colas, some drugs may produce disease

BY MARY ZAVADA

Any woman who has ever discovered a lump in her breast knows the terror that follows that discovery. Even if she undergoes a biopsy and her surgeon tells her, "You don't have cancer; you have fibrocystic breast disease," the terror is diminished but not destroyed. Until very recently, doctors have not known what causes these painful nodules, which wax and wane with the menstrual cycle.

To women with fibrocystic breast disease, news of the research being performed at the Ohio State University Hospital in Columbus by cancer surgeon John P. Minton, M.D., Ph.D., is a revelation and a promise of hope. Dr. Minton has found that fibrocystic breast disease may be caused by chemicals classified as methylxanthines, which include caffeine, theophyline, and theobromine, all of which are present in coffee, tea, colas, chocolate, and a number of common medications such as Anacin, Excedrin, Coricidin, and those prescribed for asthma and various types of allergies.

Intake of these chemicals leads to the overproduction of cellular substances such as fibrous tissue and cyst fluid. Elimination of caffeine, theophyline, and theobromine from the diet causes resolution of all symptoms of fibrocystic breast disease in most women.

In a study, Dr. Minton asked forty-seven women with fibrocystic breast disease to stop all methylxanthine consumption. Average caffeine consumption for the group was four cups of coffee a day. Twenty of the forty-seven women abstained totally. All of the twenty experienced headaches, which lasted from one to seven days and which characteristically follow the elimination of methylxanthine from the diet. Breast nodules and all other symptoms completely disappeared in thirteen of the twenty women within one to six months. Three patients whose disease did not resolve stopped smoking and then experienced significant resolution. Complete resolution of the disease required a year or more in women over forty-five years of age.

The four women in whom the disease did not resolve satisfactorily—even though they abstained from coffee, tea, colas, chocolate, and cigarettes—are below ideal weight, athletically active, and above average in intelligence. The significance of these observations isn't clear, but Dr. Minton is continuing a hormonal study of these women.

Unfortunately, when women resume consumption of the substances in question, symptoms of the disease reappear. The swiftness with which the cysts begin to grow depends on the sensitivity of the woman to caffeine and the other chemicals and on the amount of them she consumes. One woman, not in the study, who said she experienced resolution of her symptoms went on a chocolate-cake binge one weekend and just days later reported finding a cyst in her breast.

A few women were able to determine that they could drink one cup of coffee or tea each day without experiencing return of the symptoms of the disease. Products like Brim or Nescafé Decaffeinated, each of which is nearly caffeine-free, may be all right for those women who are not very sensitive to caffeine.

Dr. Minton suggests that women with breast cysts who are under thirty-five stick to a caffeine-free way of life for six months, while those who are over thirty-five maintain it for a year. The Ohio surgeon stresses that while taking this dietary approach to ridding herself of the disease, a woman must be under the care of a breast physician and must be certain to examine her breasts monthly. Above all, she must make known to her doctor any change she discovers in her breast—not next week, next month, or sometime soon, but—NOW. ▽

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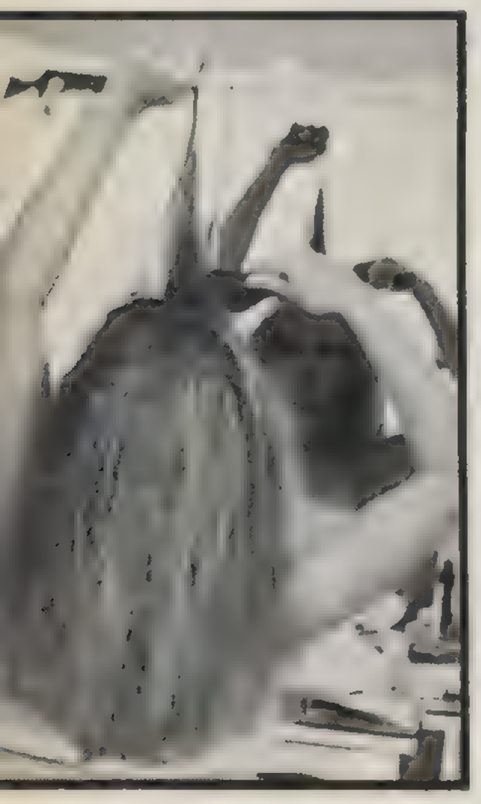
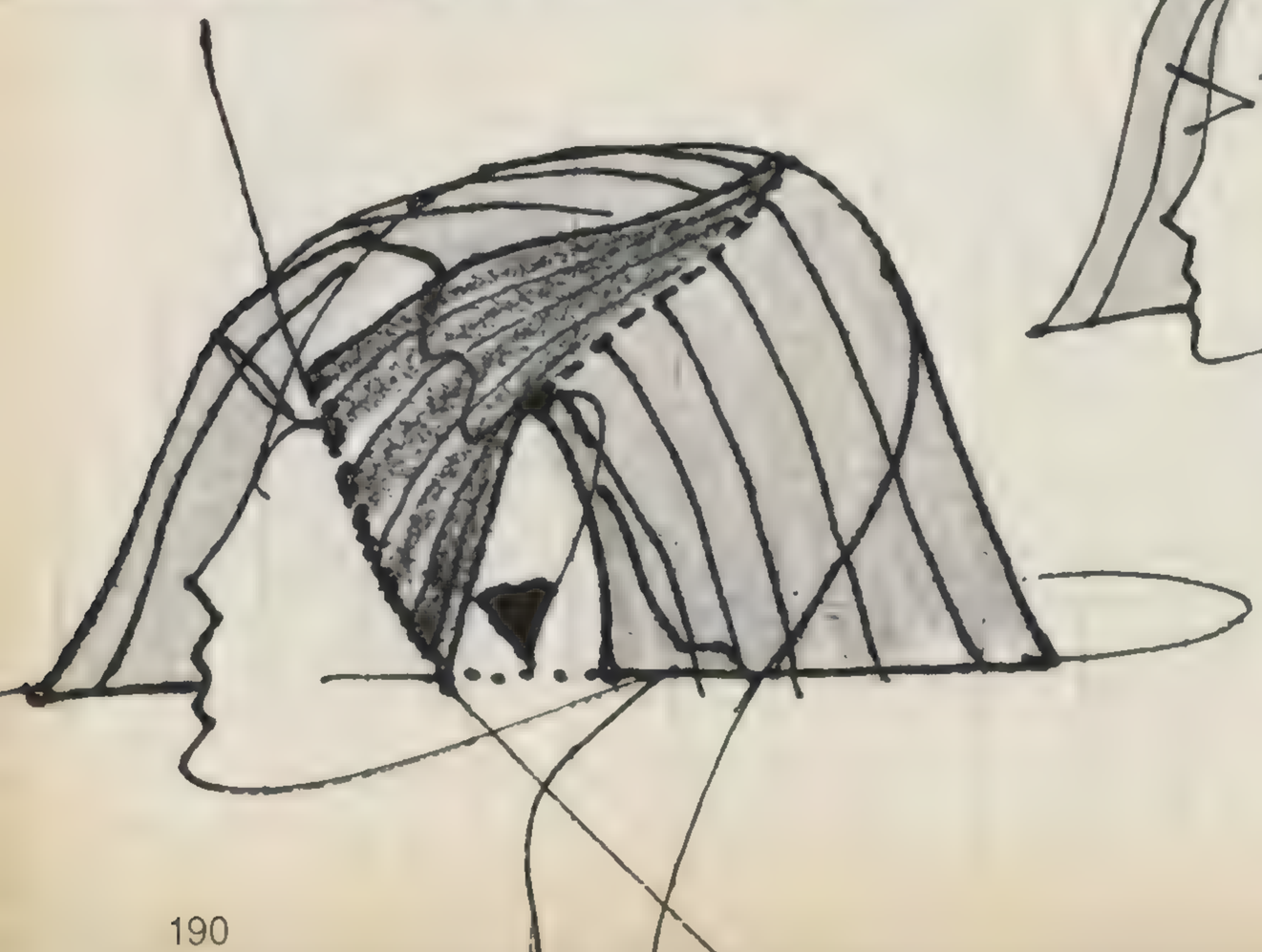
When we talk about "volume," we're not talking about going back to masses of frizzy, neck-cluttering hair. What we do mean: a fullness that gives more good, healthy body than anything else. We spoke to hair expert Kenneth, who came up with three "sets" designed to give you just the right amount of fullness. (1) Blow-dry hair set for 2-3 minutes with electric rollers (for smoothness with just a bit of curl at the ends). (2) Blow-dry hair partially set with regular rollers, then let hair dry fully under the dryer. (3) Blow-dry hair section by section, putting it in pin curls (or rollers) as you go. When you finish putting up the last section, start taking down the first.



Not for every day, but for certain special occasions: teasing, in a new guise—updated, modern. . . . Says Marc Pipino, "It's the '60s street styles adapted to the '80s." The new teasing bears little resemblance to the unhealthy, overteased "dos" of the late '50s and early '60s. It's really little more than gentle back-combing for height at the crown. And it's done with a brush for the most softness, least damage—as in the picture, *left* (hair, Didier).

Blow-dryers can be a boon—if you use them properly. The key: treat hair gently—never pull or tug at it while drying (most hair damage comes from simple overmanipulation!). Always hold the dryer 5-6 inches away from hair—and keep it at a moderately hot setting (if your hair is exceptionally dry or extra-fine, keep it at a setting that's just barely lukewarm). . . . New—and worth looking at: Gillette's Supermax Styler 1200 and Braun's Travelair 1200. As good-looking as all Braun products are, their compact 1200-watt blower comes with a dual voltage—perfect for travel abroad.



New take on a classic blunt cut, on model Karen Bjornson, by Christiaan (you saw it in last month's Hair Now). What Christiaan did: he sectioned off a piece of top hair (his sketch, far left), cut it "on the bias" so it falls asymmetrically (left). The result: a less severe look with body built in (perfect for superfine hair like Karen's).

To look for in the '80s: The return of obvious-looking hair pieces/wigs, says stylist Harry King—in offbeat, fake colorings (a nice "twist" for evening, in the summer, at a resort). His tip for controlling hair (popular among young English models): apply setting lotion to hair, wait till almost dry. Then, "mold" hair into shape with a comb or brush. . . . Says Marc Pipino, "We're moving away from 'retro'—from the small, sleek head." The way to wear hair now: put up, in a French twist, with a little back-combing on special occasions. . . . A word about sleeping in rollers: DON'T! It breaks/pulls on hair, puts pressure on scalp. It's also not too terrific on your neck and back.

Sweater by Mary McFadden; earrings and bracelets by Ellen Designs for Robert Originals

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Straight talk about treatment from a doctor's point of view

Hair Now

eevaluating your hair-care routine on the basis of good sound knowledge: how hair grows, how it's best protected. Healthy guidelines from Vera H. Price, M.D., associate clinical professor of dermatology, University of California, San Francisco

Growing/resting phases

"The part of the hair that's visible is dead," Dr. Price explains. "Under the skin is the living part, the root." Each hair grows, then rests, then is shed, pushed out by new hair. The growing, or anagen, phase usually lasts from two to six years; the longer the phase, the longer your hair—this explains why some women can grow their hair only to their shoulders, why others can grow theirs to their waists. During growth, the cells in the follicle "divide and produce a new hair shaft." The resting, or telogen, phase—about three months—follows. At any given time, 90 percent of all your scalp hair is in the growing phase, only 10 percent in the resting phase. Because each follicle is on its own timetable, out-of-phase with its neighbors, hairs are shed from different parts of the scalp. Normal daily shedding: up to one hundred hairs per day—always replaced.

Abnormal hair loss

Your own hair-growth cycle may change at different times of the year, or under such stresses as childbirth, high fever, certain medications, and occasionally even major emotional traumas. In response, up to 40 percent of the follicles may be shunted into the resting phase, a shift that goes undetected until profuse shedding sets in three months later. This sudden loss is almost never permanent.

The safe way to shampoo: Carefully comb out tangles first. Lather with your fingertips gently. Follow with a cream rinse conditioner to prevent snarls and breakage during combing. When you rinse, de-tangle your hair with your fingers under the shower, then pat, don't rub, with a towel. How often you shampoo is up to you. What to use: A low-pH shampoo for easier handling if your hair has been chemically treated. Otherwise, a mild shampoo such as Neutrogena's new one—a clear, no-fragrance ge

Signs of wear

Coarseness, splitting, and breakage are all indications of chronic damage. Preventive tips: Comb and brush gently. Shampoo carefully—because hair is weaker and more easily damaged when wet. And beware of sun exposure; as with skin, pigment is an index of how much protection hair needs—blonds (natural and bleached) need the maximum.

Above: Bracelets by Joseph Mazer and Cathy and Marsha for Catherine Stein; earrings by Isadora

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From an exercise expert: easy shape-ups— where you need them

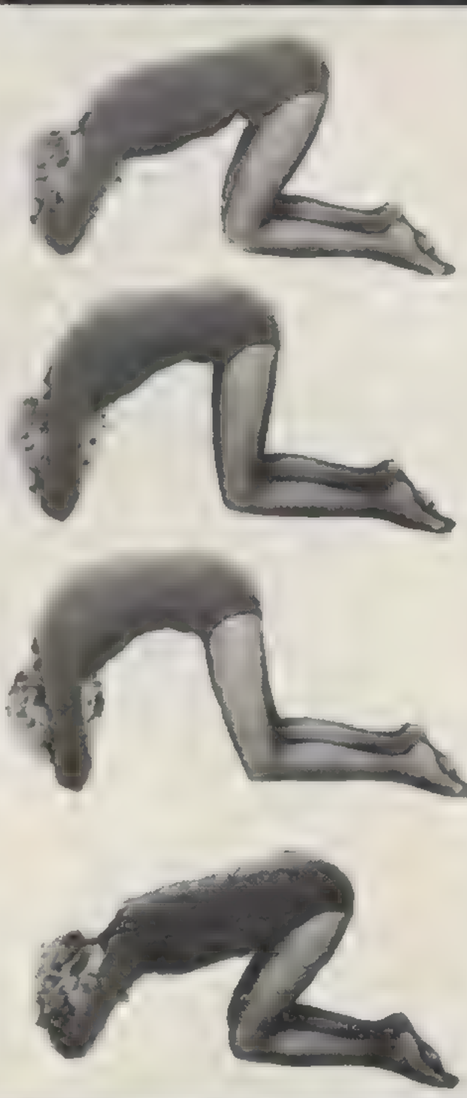
Elizabeth Arden's exercise pro Marjorie Craig believes in natural-movement workouts that work. Here, from her new book, "Miss Craig's 10-Minute-A-Day Spot-Reducing Program" (Random House), she zeroes in on trouble spots

ABDOMEN

The start of a flatter abdomen: Sit on floor with arms outstretched at shoulder level and legs extended in front of you (top, left). Raise right leg slightly, then, twist body and arms to the right as far as you can. Do three times (arms to center after each twist). Repeat with left leg. Alternate legs; twenty times each.

ARMS

To tone arms, firm upper-arm muscles easily, start with standing position (*right*): elbows bent, arms pressed against ears, palms of hands resting on the center upper back. Then, keeping one arm pressed against your head, raise other arm and point it toward ceiling. Return to starting position. Repeat twenty times, each arm.

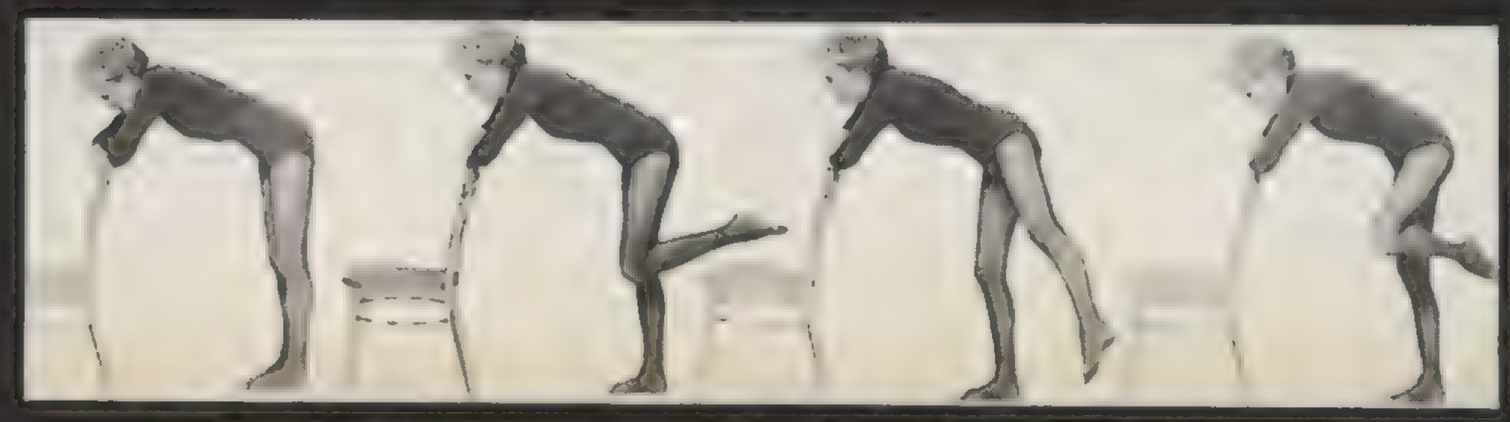


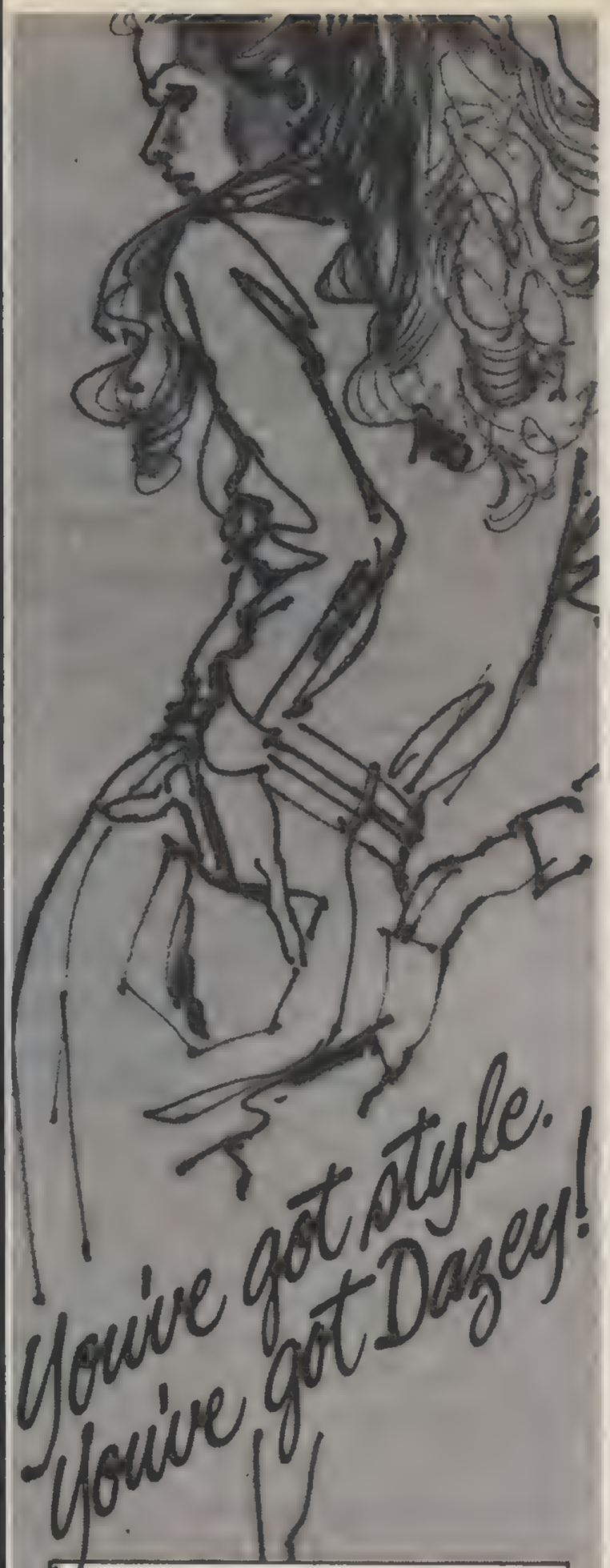
BACK

Your best insurance against lower-back pain: strengthened muscles in the back and abdomen . . . good posture . . . bent knees—always—when lifting heavy items. To bolster the lower-back: kneeling, with the top of your head resting on forearms on floor, *above, left,* pull stomach in and curve back. Then, keeping back curved and stomach tucked in, roll your body forward on your knees. Hold for a second. Then roll back and relax stomach muscles. Repeat ten times.

BUTTOCKS AND HIPS

Bend at waist and lean elbows and forearms on a chair back (*below*). Then, bend left knee and bring foot up behind you at thigh level. Straighten knee, extend leg to side. Hold for two counts. Slowly bend knee and bring it to right knee. Repeat ten times, each leg.





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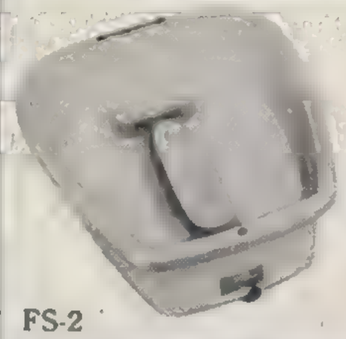

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YOUR LETTERS

(Continued from page 21)

Fashion and the religious woman
Thank you very much for your article on Pope John Paul II in your December issue. Being a Christian woman I thoroughly enjoyed it! Vogue should have more articles on pure, good people such as the Pope. In fact, maybe even pursue the idea of having a monthly column on religion, and the way it affects women in our society.

Christian women are often misunderstood to be the types to wear very plain clothes and have "no sense of style." Very untrue! God never said that a woman should be an eyesore! Many thanks for your article.

Darlene S. Gaudet
North Easton, MA

Touched by other's writing
Having just finished reading "The Lure of Other People's Lives" by Nancy Milford and consequently being filled with pensive sentiment, I must take the opportunity to commend the author for her poignant portrayal of those who have touched her life. It is not often that an author can stir that heightened emotion of metaphysical adoration fully understood only by those it touches.

Thank you Ms. Milford, for your acute sensitivity. (Enough of this schmaltz!)

Janis E. Mantel
Milwaukee, WI

What dreams are made of . . .
This letter is written to let you all at Vogue know that we are all out here; we do fantasize about being adored and adorned; and the dreams that you help us to create and to fulfill and to live are a part of us and what we hope to be. . . . Those of us who strive to be the beautiful, fashionable women in our communities, would be lost without the communication that you provide for us about lives outside of our own. . . . Thank you!

Charlotte Frazier
Austin, TX

I discovered Vogue four issues ago. Many of your pages are a fantasy trip quite away from the world I live in. Quoted prices are outrageously beyond what a practical woman would consider.

But Vogue does lead me to a high sense of what is really fashionable. Due to Vogue's influence, I purchased a gold powder compact and gold lipstick compact. I have refused to make any more purchases until I can buy clothes that are an investment. . . .

I consider my four issues of Vogue a luxurious experience in a world I will recognize when I have arrived. Kay Dickenson
Hemet, CA

Support for jogging
I must take strong exception to Dr. Charles' opinion that women should shun jogging because it weakens the muscle support of the uterus, as stated in the November issue of your magazine (Health, p. 266). . . . I suggest that he familiarize himself and his patients with the technique of pelvic-floor exercises.

The pelvic floor muscles are the supportive base for the uterus, bladder, and other pelvic organs. When these muscles are weak, the problems Dr. Charles mentioned (prolapsed uterus and urinary stress incontinence) may occur. If the muscles are exercised daily, the pelvic organs are supported by a very strong foundation and are kept in correct alignment. A woman who has good tone in her pelvic floor muscles minimizes her chances of developing either of these problems and usually has a better sexual response! Exercising the muscles simply involves contracting the muscles, which uplifts the pelvic floor and tightens the vaginal, urinary and anal sphincters.

Estimates have been made that as many as 50 percent of all women experience some difficulty with urinary stress incontinence at some point in their lives, but from my experience, very few women are aware of how to prevent and alleviate this problem. . . .

Roberta J. Drew
Program Coordinator—Parent Education
Instructor—Post Partum Exercise and
Early Pregnancy Classes
Washington Adventist Hospital
Takoma Park, MD

Auto-nomous women
Although automobiles (and the gasoline they guzzle) seem more and more like villains to some and are a thing many of us wish we could ignore, they are ever more a fact of life, especially here on the West Coast. I find your "Women and Cars" column by Lillian Borgeson to be a most timely and refreshing addition to your publication.

Women have long been dangerously and needlessly ignorant of the hows and whys of the cars they drive. Thanks for giving me some information I can really use.

Erika B. Wilcox
Santa Barbara, CA

The answers to all your questions about bras . . .

How to find one that's right for you

BY ALLISON LEOPOLD

The way you should shop for a bra: very much the way you shop for any other article of clothing, trying each one on individually. It's important to keep in mind that bra size can change from year to year, from month to month, even from day to day. Breast size changes as body weight fluctuates up or down, after childbirth, for women who are on the Pill, and during a woman's premenstrual and menstrual cycles (some women may even need bras of more than one size, as their breasts swell to such a marked degree, owing to hormonal increases, every month).

How to determine correct size: first, measure your ribcage under your bust—a snug, but not tight measure. Then add five inches to that sum for your correct body size. If it's an odd number (like 33), go on to the next highest number (in this case, 34). Next, measure around the fullest part of your bust. If this measurement is one inch more than your body size, your cup size is an A; two inches more, a B; three inches, a C; and four, a D.

Proper fit is equally important. The correct way to try on a bra: slip the bra over your shoulders and lean forward, grasping both sides of the bra, easing your breasts into the cups. Then, straighten up and, without letting go of the fabric, slide both hands toward the back of the bra and hook it—making sure the back band is low. Adjust straps to smooth out the top of the bra cups. If the bra fits correctly and is the proper size, it shouldn't restrict your movements or cause discomfort.

Bra checkpoints:

1. The straps shouldn't pull or bite into your shoulders. Their only function is to form/smooth the tops of the bra cups (which means you shouldn't shorten the straps to achieve proper uplift). Uplift comes from the design of the cups themselves and the back construction (tight straps don't raise cups—they simply hike up the back of your bra). Tip: Drop one bra strap. If you lose support on one side, you're wearing the wrong bra. The larger-breasted woman should look for wider straps with minimal stretch in the front, a little in the back for freedom of movement. Buckles on adjustable-strap bras should be slipped to the back under a close sweater (or, better yet, look for a bra with smooth, nonadjustable straps).

2. The back of the bra aids uplift. It should be low enough to support from underneath. If the back of your bra hikes up, you're not getting the necessary support and comfort. You might also be getting an unsightly bulge above or below the fastening. Back-closure bras offer more support than front closure.

3. The undercup or bra band should be snug, not tight, with sufficient give for easy breathing. If you can slide your finger easily under the bra band, the fit's correct. A too-tight band may curl up.

4. The cups: Wrinkles in the cups could mean the bra is too large (obviously)—or too small—surprisingly. If the cup is too small, the breast tissue is pushed against the rib cage or to the sides, rather than flowing to the end of the cup where it belongs. Result: wrinkles. If the cup is not filled out, a smaller or lined cup may be called for. If the breast overflows, a larger cup, or a style with more coverage may be the answer.

5. A bulge above the bra-edge, in the front or at the underarm, means the bra is either too tight, too small in the cup size, or not right for your figure type.

6. Gapping can mean a too-small bra. A well-fitting bra should stay close to the body, clinging to the breastbone, with no gaps between the cups. Too much tissue for the bra cup pushes the bra away from the chest cavity. Gapping can also be caused by a bra that's simply the wrong cut for your figure type. (Women should be aware of differences in cut. While nearly all manufacturers design bras to be worn by women of all sizes, there are bound to be variations. Look to the manufacturer who caters to your figure type. You'll know by trying.)

If you wore only one type of dress, you could probably get away with just one type of bra. Today women are becoming more aware that they need a wardrobe of bras—smooth, seamless ones under sweaters and knits; lace bras under sheer fabrics; a plunging bra (perhaps with a front closure) for tops that plunge; a bra with more lift and support for body-conscious clothes; a convertible bra for halters and backless clothes; for clothes that are strapless, a strapless underwire bra for B- and C-cup wearers, a bandeau strapless for A and AA wearers; a bra with more shape (perhaps with Fiberfil) under heavier fabrics like tweeds; bras in black, in colors. . . . Below, some of the options:

The natural bra: A smooth, comfortable, generally unlined bra that shapes naturally, gives a sleek, rounded fit. Doesn't offer a lot of support, but it is that very naturalness that brought women back to bras after rebelling against too heavy, too constructed looks. Available in either soft-cup one-size-fits-all types or cup-sized. The former offer minimal support, are generally best for smaller-breasted women (32-36 A or B at the most). If you are reasonably firm *(Continued on page 213)*

Paul Wagner

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(Continued from page 208)

and not "pendulous," the soft cup natural provides good shaping. Cup-sized naturals offer more fit and somewhat better support—are basically designed for A, B, or firm C cups. For the larger-breasted woman who wants a natural bra, a set-in cup adds additional support and shaping. Natural bras are pretty, come in a variety of colors and styles. Some of the most popular: Maidenform's lace-trimmed Sweet Nothings; Vassarette's "Frankly Feminine" lace-trimmed soft cup; Vanity Fair's Underglows. Most of these are also available with underwire support and in various degrees of Fiberfil, some in stretch fabrics.

Also in this category, the "lingerie" bra. Usually, one-size-fits-all or small, medium, and large and made by such manufacturers as Shu-Ba, Ora Feder, Christian Dior, and Loré, the lingerie bra is more of a glamorous "accessory" than a standard "foundation item" and is most often sold in separate boutique areas rather than in foundation departments.

The stretch bra: A natural bra made in a stretch fabric for a "no-bra" look, a body-clinging fit. Does the least in terms of support (what it really offers—coverage). The non-molded one-size-fits-all are the most natural of the naturals geared for the woman with the small to average, very firm bust. Most manufacturers say women who are A, B or C cup size can wear these, although a woman with a C cup might be more comfortable with more support.

The stretch bra is also available with molded cups. Molded cups are treated with a heat process that curves the fabric into correctly sized pockets. The molding eliminates some of the stretch but adds more support, better fit. Stretch bras are sold in a wide variety of colors, in shiny or glittered stretch fabrics, in stretch lace, are seamed or seamless. The seamless stretch bra gives the smoothest, most clinging fit available today. Best-selling examples: Olga's Bodysilk seamless stretch (in soft cup or underwire); Lily of France's front-closure soft cup "Glossies"; Formfit Roger's "Naked" front-closure stretch bra.

The underwire: Traditionally, the bra for the fuller-breasted woman, the underwire provides extra support, lift, and coverage, makes it easier to shape and control the bust. Today, the natural underwire bras offer support—at the same time are pared-down, pretty, and lacy—and are being snapped up by smaller-breasted women who want the look an underwire provides. Also in this category, the demi-underwire—a modern version of the push-up bra—reported to be making a comeback.

A cross section of the bra "options today . . . (1) The Lily of France minimizer; (2) Flexnit's A-Ok front-closure bra. The "natural look" bras: (3) Halston for Vassarette's seamless convertible bra; (4) Olga's soft cup seamless bra. The sport bras: (5) Formfit Rogers' underwire sports bra; (6) Bali's Bali-Go-Active sports bra; (7) Danskin's leotard bra; (8) Lovable's sports bra sized for A-D; (9) Maidenform's "Pretty Pro" sports bra; (10) Christian Dior's front-closure "ventilated" sports bra. For all stores and prices, see next to last pages.

Barer than the conventional underwire, it has a light Fiberfil for added uplift, separation, and shaping.

Underwires are made in all colors and styles, in stretch, in natural, in Fiberfil bras. If properly fitted, they are comfortable. From a medical view, no harm can result from an underwire, unless it creates undue pressure on the breast and chest wall. Writes one doctor: "The continued wearing of an uplift bra will not cause breasts to become flat and pendulous. If the breast is very heavy and already sags, the bra may prevent further stretching of the fibers that already hold it up." However, underwires are not recommended for mastectomy patients following surgery, as the wire may put pressure on the incision area. Some of the prettiest of the new underwires: Christian Dior's point d'esprit underwire; Prima's demi-underwire, Olga's Bodysilk bra.

The Fiberfil: Thirty to 40 percent of all women wear one of the three types of Fiberfil bra. The first, with wafer-thin Fiberfil lining that aids in fit, provides firmness and shaping without adding inches. Usually found in soft-cup bras, it prevents nipples from showing if desired. The second: the lightly lined Fiberfil, known as the contour bra, has a slightly thicker lining, gives extra lift, shaping. It's a good choice for women who are inbetween sizes (if you are too small for a B cup and too large for an A, a B cup with a light fiberfill is your best bet). And, third: the fully padded bra that's lined in either Fiberfil or polyurethane and adds one size to your figure. This bra offers exceptional smoothness, can also readjust body proportions. (A woman may want a larger bustline to balance full hips, for example.) Available in many styles, colors, in seamless, in stretch, and underwire.

The maximizer: A bra with a certain amount of Fiberfil that adds shaping—or a fully padded bra that adds one size (see *above*). As an alternative to maximizers, Flexnit is offering a well-fitting bra for the smaller-busted woman; their A-Ok line, sized specifically for the AA- and A-cup wearers. (Traditionally A-cup bras were sized from the national average—34B—then scaled down—resulting in poor fit because the proportions were off. Result: A-cup wearers were going braless, wearing more Fiberfil bras, shopping in the teen departments or just resorting to poorly fitted bras.)

The minimizer: For women who don't want their breasts to be the focal point of their look. Offers the most support and control. Gives a smoother, easier fit to clothes, works under sweaters. More than the "harnesses" of the past, the new minimizers are attractive, comfortable, detailed with lace accents and appliqué. When properly fitted, the minimizer *(Continued on page 214)*

ALL ABOUT BRAS

(Continued from page 213)

construction that gently presses the breasts to the sides, not forward, the bust appears one to two and one-half inches smaller. Available in C, D, and DD. (Bali's Flower Bali underwire bra; Lily of France's L.E.S.S. in underwire and soft cup.)

The sports bra: The result of the explosive growth of women's sports participation—and the bra that drew a good number of women back into the traditional bra world. Its purpose: to minimize bounce, restrict breast movement, eliminate irritation to the skin and sensitive nipple area, and help prevent tissue breakdown while providing support.

"The sports that are most active are those that cause the most damage to a woman's breasts—tennis, most of all," said Randolph H. Guthrie, M.D., clinical professor of surgery and attending surgeon, The New York Hospital-Cornell Medical Center. "Jogging or running, too, can be damaging—with every step, the breasts move. The more active the sport, the more motion—the more motion, the more damage," he said. "If a woman wears a proper bra, though, not much harm can be done, even for fuller-breasted women."

Most doctors agree that a woman who wears an A cup can wear almost any bra to jog. The larger the woman's breasts, the more support she needs. "It's a question again of elasticity," Dr. Guthrie said. "If the skin is already stretched and a woman bounces during sports, she'll probably want some sort of bra that offers firm support. Fuller-breasted women should look for wide shoulder straps and extra firm support.

Christine Haycock, M.D., trauma surgeon and associate professor of surgery at the New Jersey College of Medicine, believes the athletic bra to be a necessary piece of sporting "equipment." In a study of three hundred college athletics departments, she found nearly one-third of the women complained of discomfort to their breasts in association with sports. As a result of her findings, she's set forth certain, now widely accepted, specifications.

- The sports bra should provide good upward support.

Jogging or running can be damaging . . .

- It should limit the motion of breasts relative to the body.
- It should be made of sturdy, absorbent, non-abrasive, non-elastic, easily washable fabric. (This depends on the amount of cotton in the fabric as opposed to synthetics which are non-water-retentive.)
- Fasteners and other hardware should be covered to prevent abrasion; elimination of seams prevents skin and nipple irritation. (One of the reported complications, apparently well-known to women who run or jog braless: "jogger's nipples," an irritation of the nipple area caused by friction against a shirt.)
- Wide, non-slip, elastic straps to provide firm support, reduce chafing.
- Some provision should be made at the back of the bra to prevent "riding up."
- A pocket inside the bra should be provided for protective padding for contact sports. (Padding during contact sports is a matter of common sense. A blow to the breast not only hurts, but could cause a hematoma or blood clot, which might result in problems when nursing a child later, Dr. Haycock said).

Individual needs are a critical factor in choosing a sports bra, the choice depending on the buyer's degree of participation and the sport. A serious competitive runner requires a bra different from the one worn by someone who runs only a mile or two a day. Jogging, running, and horseback riding require a good deal of firm support. Tennis not only requires similar support but freedom of movement, as do golf, bowling, and skating.

Originally, appearance was secondary in the development of these bras. The first, the Jogbra, put out by a company called Jogbra SLS, Inc., was developed by two women runners and made from "jock-strap" material.

Since then, the more traditional lingerie companies have developed and refined sports bras of their own. Formfit Rogers Running Bra was first to hit the stores—in spring 1979. They also offer an underwire running bra and a tennis bra with a low-cut armhole. Others include the Lily of France Sports Bra, also one of the first on the market; Bali's Bali-Go-Active (sized up to a 42 DD); Danskin's Running Bra (the only sports bra sized for the AA bust) and their leotard bra (with minimum seam and strapline show-through); Warner's Sports Bra; Vassarette's all-cotton sports bra; Maidenform's Pretty Pro sports bra (one of the most attractive); Christian Dior's Action Bra with a front closure; Lovable's sports bra (designed specifically to fulfill Dr. Haycock's specifications); Cupid's sports bra with a pocket for a protective shield. Flexees, the official supplier to the U.S. Olympic teams, offers these—their All Sports Bra; the Step-In, with no hooks, eyes or buckles; and their Serious Runners Bra.

About fabrics: Time was, when choice was limited to either sturdy cotton or nylon. Today, the options are more varied: the nylons—Antron, anti-cling Antron III, and Qiana; machine-washable tricot (a thin knitted fabric); lace—stretch lace and nylon lace; and the stretch fabrics, the most popular being forms of spandex—Lycra or Helenca.

"Years ago, the advent of Lycra brought about the basic changes in the industry," Dorothy Pollack, vice president, Formfit Rogers, told us. "Today, some of the most popular bras are little more than bits of spandex with big lace insertions."

When it comes to stretch fabrics, the degree of stretch is determined by the percentage of spandex used. A sports bra may be made primarily of cotton, with a small amount of spandex adding "recovery." The advantage to some of the regular (non-stretch) fabrics is that an anti-cling factor can be added in a finishing process—and that after continued machine washings, they may wear better than stretch.

The newest trend, though, is the use of luxurious ready-to-wear fabrics—silk, silk chiffon and charmeuse, satin, crêpe de Chine. "Today," said Mrs. Pollack, "the industry is totally related to the direction of fashion and silhouette."

More on the design changes in bras today, page 315.

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● **Dry skin can happen everywhere. So after you pamper your face and throat, be sure to pamper your body. Use extra beauty fluid on hands and knuckles, knees and ankles, and even the soles of your feet. After bathing is an especially good time to help ease the dryness in those special areas.**

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WINES

French-American relations: good, inexpensive French reds, whites, charted with their California cousins

By Barbara Ensrud

The two charts presented below are intended as a handy guide to good inexpensive table wines from France and California—wines of equivalent style and price (most $4 to $7) that you can comfortably stock for everyday use without too much of a strain on your pocketbook.

While I do not mean to imply that the wines opposite each other in the two columns are at all identical or imitative of one another, they are similar in style and quality for the price. In some categories, the wines are, in fact, based on the same grape varieties, such as Cabernet and Merlot, the principal varieties used in making Bordeaux.

French wines are known first of all by region—Bordeaux, Burgundy, Rhône, Beaujolais, and then by vineyard name or shipper. In California, by contrast, the better wines are known by the varietal name of the grape that characterizes the wine. Since the grapes come from a wide variety of regions and stylistic differences among various winemakers can be quite marked, the name of the winery is always important. Most wines made from the Chenin Blanc grape, for example, are slightly sweet in California (as are some of those that are made in Vouvray); but all the ones we list here are dry, because they go so much better with food.

Among French red wines, you will notice very few Burgundies because these wines have become so expensive it is difficult to find anything commendable under $12. There is no real equivalent to red Burgundy in California as yet, except for a handful of Pinot Noirs made by a few intrepid producers whose wines are almost as expensive as the French and are made in such small quantities that they rarely leave the state. There are full-bodied reds, however, notably among Zinfandels of Amador County, Petite Sirahs, and a few other varietals noted above. The generic wine known as burgundy is usually a medium-bodied blend of several red grape varieties, drinkable enough but without all that much to distinguish it.

If the charts seem somewhat weighted in favor of California wines, it is mostly because escalating prices for French wines have put many of them just out of reach for our purposes here—but it is also due to the increasing number of very good wines made in California—and that's great news. ▽

Note: French wines may be slightly higher on the West Coast, California wines slightly lower.

RED WINES

	FRANCE	CALIFORNIA
I CLARET STYLE	Bordeaux (Châteaux bottled) Ch. Angludet '76, $6 Cos d'Estournel '74, $7 Ch. Fourcas-Hostein '75, $7 Ch. Greysac '76, $6 Larose-Trintaudon '75, $7 Ch. La Cardonne '75, $7 Ch. Moulis '76, $7 Regional Bordeaux Saint-Emilion '76, $7 Médoc '76, $5, $6.50 Côtes de Bourg '76, $5 Canon-Fronsac '76, $5	Cabernet Sauvignon Almaden '77, $4.50 Cassayre-Forni '76, $6.50 Firestone '76, $6 Franciscan '76, $6 Gran Val '77, $7 Rancho Yerba Buena '76, $4.50 Souverain '76 Vintage Selection, $7.69 Merlot Firestone '77, $5.50 Louis Martini '76, $4.50 Ch. Ste. Michelle '76, $5.50 Trefethen Eshcol Red, $4.75 Fetzer Mendocino Red, $3 Monterey Vineyard Classic Red, '77, $4
II ROBUST, FULL-BODIED	Burgundy Aloxe-Corton '76 Senard, $8 Savigny-les-Beaune '73 Drouhin, $9 Santenay-Lavières '76 Tollot-Beaut, $8 Rhône Côte Rôtie Gerin '73, $10 Hermitage '74 Roquette, $8 Jaboulet, $10 Gigondas '74, $8	Pinot Noir Clos du Bois '74, $6.50 Joseph Phelps '76, $6.50 Petite Sirah Parducci '76, $5 Mirassou '75, $4.75 Burgess '76, $7 Joseph Phelps Syrah '76, $7 Zinfandel Monteviña '77, $6 Ridge Fiddletown '77, $7 Sutter Home '76, $4.50 San Martin '76, $5.50 Inglenook Charbono '74, $5.50 Papagni Alicante Bouschet '75, $5 Sebastiani Barbera '72, $6.50
III LIGHT, FRUITY	Beaujolais-Villages '78 & '79, $5–$6 Corbières, $4 Côtes de Roussillon-Villages, $4.25 Côtes du Rhône '77, $3, $4	Robert Mondavi Gamay '78, $4 Gamay Beaujolais Pedroncelli '78, $3.75 Sebastiani '78, $4.69 Simi '78, $4.49 Zinfandel Christian Bros. n/v, $3.75 Parducci '77, $4.29 Monteviña Zin Nuevo '79, $3 Sebastiani '77, $3.89 Stag's Leap Vineyards Barboza, '79, $4

DRY WHITE WINES

	FRANCE	CALIFORNIA
I FULL-BODIED	Moreau Blanc n/v $3.89 Mâcon-Villages Les Charmes '78, $6.50 Le Grand Cheneau '78, $5.50 Pinot Chardonnay Alexis Lichine '77, $7 Côtes de Provence Marquisat '77, $5 Mouton-Cadet '78, $6 Saint-Véran '77, $7–$8 Graves de Vayres '78, $5 Alsatian Sylvaner '77, $5.50	Chardonnay Franciscan '78, $7 Mirassou '78, $6 Parducci '78, $6.50 Paul Masson Pinnacles Selection '77, $5.75 Sonoma Vineyards River West '78, $7 Wente '78, $5.50 Sauvignon Blanc Callaway '78, $6.50 Gallo n/v, $3 Sterling '78, $6.50 Fumé Blanc Dry Creek '78, $7.50 Inglenook '78, $4.79 Robert Mondavi '78, $7.50
II LIGHT, FRUITY	Muscadet de Sèvre-et-Maine La Nobleraie '78, $4 Reserve de la Tourmaline '78, $5.50 Barre Frères '78, $6 Gros Plant sur Lie '78, $4 Sauvignon Blanc Ginestet '78, $4 Vouvray '78, $5, $6	Chenin Blanc Dry Creek '78, $5.25 Foppiano '78, $4.35 Kenwood '78, $5.25 Chappellet '78, $6.35 Parducci Chablis, $3.50 Souverain Columbard Blanc '78, $3.50 Sonoma Vineyards White 1.5 liters, $5

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COMPLICE

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By Melva Weber

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The American Cancer Society began the study in 1959, and it's still going on. E. Cuyler Hammond, Sc.D., director-producer since the beginning of this biggest-ever research project on human life and death, has released some thought-provoking findings:

- **Smoking cigarettes definitely increases risk of death from heart disease, lung cancer, other cancers. Heavy smokers of 1959-type cigarettes die 8.3 years earlier, on the average, than nonsmokers. Modern low-tar, low-nicotine cigarettes reduce the hazard but don't eliminate it.**
- **Air pollution doesn't make much difference in lung cancer rates.**
- **People who take tranquilizers have distinctly higher death rates than those who don't.**
- **People who take antacids and laxatives don't die any sooner than people who don't.**
- **Death rates are lower in people who get about seven hours of sleep nightly; higher in those who sleep less than five hours or more than ten hours a night.**
- **Women who married early have higher risks of cervical cancer later on; single women have lower risks. But the more children a woman has, the less her chances of having breast cancer.**
- **Being too fat increases risk of cancer of the breast and gall bladder, and of uterine and ovarian cancer in women; of colon-rectal and prostate cancer in men.**
- **People who are fatigued and uneasy die sooner. People who refuse to retire live longer.**

HOW TO COOL HEARTBURN

Mitchell A. Spellberg, M.D., gastroenterologist at Chicago's Michael Reese Hospital, advises people who are susceptible to heartburn to skip food and drink high in fat, caffeine, alcohol, sugar, and acid. "And stop smoking," he adds. Heartburn doesn't involve the heart, Dr. Spellberg says; the pain occurs behind the breastbone because stomach acid backs up the gullet there.

Don't overeat, cautions Dr. Spellberg. But if you do, don't lie down right away or acid may back up the esophagus.

Medical writer Lawrence Galton, author of the book *Save Your Stomach* (Crown), suggests that you stop eating for a few hours when you get a mildly upset stomach. Loosen your clothing, and lie down on your right side so your stomach can move its contents along more easily into the duodenum.

Party excitement, smoking, and animated talking can cause you to swallow air, which can turn to painful stomach gas. Consider an antacid with anti-foaming simethicone.

DISEASE FROM DOGS?

Veterinary researchers are worried about the rising incidence of human infection by a common dog roundworm. According to Peter M. Schantz, V.M.D., Ph.D., and Lawrence T. Glickman, V.M.D., D.P.H., the parasite Toxocara canis affects more than 50 percent of puppies and about 20 percent of older dogs.

The parasite's eggs are deposited in dog feces and can get into soil, sandboxes, where human contact is possible. Once in the body, they hatch into larvae that can penetrate the intestines and travel through the bloodstream to other organs. Though the disease may be self-limiting, it can also be severe and cause blindness and death from myocarditis (inflammation of the heart), brain inflammation, or encephalitis.

In "The Journal of the American Medical Association," Drs. Schantz and Glickman urged better public control of ownerless dogs, clean-up of dog feces in public places, particularly where children play, diagnosis and treatment of worms in privately owned dogs.

SEX AND THE PREGNANT WOMAN: HAZARD OR NOT?

Disturbing evidence that sex activity during pregnancy increases the danger of infections inside the womb, causing serious illness or death in the newborn, has been found by Richard L. Naeye, M.D., of Hershey, Pennsylvania. In a study of almost twenty-seven thousand pregnancies, Dr. Naeye, who is professor and chairman of pathology at the Milton S. Hershey Medical Center, found significantly more amniotic-fluid infections among mothers who reported sexual intercourse once or more times a week during the month before delivery than among mothers not reporting intercourse. There was also a difference in the severity of the infection; more infected infants died when there was maternal sex activity. Although the study covered intercourse only in the month before delivery, the risk may be even higher earlier in pregnancy, before the antibody defense system of the amniotic fluid is fully developed.

Dr. Naeye noted that abstinence throughout pregnancy could put a heavy strain on marriage. He also pointed out that the pregnancies studied were between 1959 and 1966, when infant-mortality rates were higher than they are now.

There's hope that use of condoms and special cleanliness measures might reduce infection risks, but medical advice must wait until results of now-ongoing studies are in.

NEW HAND-TO-EYE WAY WITH LENSES

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"PINKING SHEAR" SURGERY

Sometimes, through no fault of the surgeon, abdominal surgery leaves a thick, raised scar that's both ugly and uncomfortable. A Denver, Colorado, plastic surgeon, John A. Grossman, M.D., has devised a scar revision procedure designed to limit excess scar tissue and redistribute the tension of the skin repair by rejoining skin in a zigzag pattern, as if done with pinking shears. The resulting scar should be neater, flatter, prettier. Local anesthetic is used, surgery doesn't require hospitalization.

NEW FLU-FIGHTERS

The drug amantadine hydrochloride, used to treat Parkinson's disease, also has been recommended for both prevention and treatment of all types of influenza A by a special panel of the National Institute of Allergy and Infectious Diseases (NIAID). It's the A-type flu viruses that cause epidemics because of their ability to switch surface coatings and slip past antibody guards. Influenza B, although a relative, cannot make such a shift and does not become epidemic.

The panel of experts recommended use of amantadine for prevention when there is exposure in children and high-risk adults, people in key jobs that are essential to a community, and unvaccinated shut-ins, especially older people. Amantadine should be used to reinforce vaccination programs, to cover people not vaccinated and for protection during the ten days following vaccination before immunity takes hold. It may be used also, the panel said, to treat influenzal pneumonia and for babies with flu-associated croup.

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What everyone wants now: great ways to cook seafood

Some recipes you'll get hooked on

BY RUTH SPEAR

EDITOR'S NOTE: *Fish has become a superstar of the table. It needs only to be attractively prepared to turn a simple meal into a feast—fast. "Fish is one of our greatest fast foods, and that gives it terrific appeal in this country," says Ruth Spear, author of "Cooking Fish and Shellfish" (Doubleday & Company, Inc.), the definitive know-all about fish dishes to be published this month, from which we present the following recipes. First, Spanish seafood stew.*

ZARZUELA DE PESCADO
six to eight servings

2 pounds filleted fish: halibut, sea bass, or haddock, cut in 2-inch chunks
½ pound eel, cut into 4 pieces
2 small squid, cut into rings
Salt and pepper to taste
3 tablespoons flour
16 cherrystone clams, scrubbed
16 mussels, scrubbed and debearded
1 cup olive oil
1 pound raw medium shrimp, shelled and deveined
1 large onion, finely chopped
2 large tomatoes, peeled and chopped, or 1 cup drained, chopped canned tomatoes
2 cloves garlic, minced
2 ounces blanched almonds
Large pinch powdered saffron
1 zwieback or other unsweet cracker, crushed
½ cup dry white wine
1 tablespoon minced parsley
3 tablespoons brandy or cognac

Season fish and squid with salt, pepper, flour them lightly, shake off excess. Steam open clams and mussels, discard one half shell of each, and set aside. Strain and reserve broth.

Put ¾ cup oil in large porcelain-lined or stainless-steel kettle and heat until quite hot but not smoking. Add squid and fry for 5 minutes, then add rest of fish and fry everything for 5 minutes more. Remove and drain on paper towels. Next add shrimp, cook until they turn pink; reserve. Discard oil.

In skillet, heat 2 tablespoons of remaining oil and sauté onion until wilted. Add tomatoes and cook for about 3 minutes longer. Add ½ cup clam-mussel broth and season to taste. Make a paste of garlic and almonds in blender and add to tomato mixture. Add saffron, cracker, wine, and parsley, simmer for 3–4 minutes. Transfer mixture to kettle.

Return fish, squid, and shrimp to kettle. Add clams and mussels, heat brandy, add to casserole and flame it. Cover, cook over medium heat for 5 minutes. Correct seasoning. If sauce is too thick, add reserved mussel broth or water. Serve immediately.

CRAB STEW
six servings

4 cups chicken broth
½ teaspoon saffron threads or ¼ teaspoon powdered saffron
¼ pound butter, more if necessary
1 cup celery in medium dice
1 cup carrots in medium dice
2 leeks, diced
4 shallots, minced
1 green pepper, seeded and diced
3 tomatoes, peeled, seeded, and diced
¾–1 pound fresh lump crab meat
2 tablespoons Worcestershire sauce
Salt and freshly ground pepper
2 cups cooked rice
Freshly chopped parsley

Heat chicken broth with saffron, skimming any fat if necessary. In a skillet, melt butter and gently stew celery, carrots, leeks, and shallots for 10 minutes. Add green pepper and continue cooking for 5 minutes longer without letting vegetables brown, stirring occasionally. Add tomatoes and continue cooking, using more butter if necessary.

Pick over crab, removing bits of shell or cartilage. Add to vegetables with Worcestershire sauce, cook for 5 minutes, stirring. Add saffron broth with salt and pepper, simmer for a few minutes or reheat at serving time.

Spoon hot soup, from heated tureen, over slightly undercooked rice placed in heated soup plates.

TILEFISH IN RED SAUCE
four to six servings

½ cup olive oil
1 pound ripe tomatoes, peeled, seeded, and sliced, or 1 2-pound can, drained
6 cloves garlic, crushed
1 small hot red pepper, diced, or 1 dried hot red pepper, crumbled
Salt and freshly ground pepper
6 1¼-inch tilefish steaks, about 2 pounds total, or substitute same amount of grouper or sea bass
2 tablespoons chopped fresh coriander leaves (or use parsley)
1 tablespoon paprika

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(Continued on page 237)

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SEAFOOD RECIPES

(Continued from page 234)

Pour ¼ cup olive oil in bottom of shallow flameproof baking dish large enough to hold fish steaks. Cover with half the tomato slices, garlic, and red pepper. Season lightly. Put fish steaks on this bed, cover with remaining tomato slices, season again, and sprinkle with coriander. Mix paprika together with remaining ¼ cup olive oil, drizzle over fish. If it has landed in lumps, smooth over fish with back of spoon. Cook over fairly high heat on top of stove for 5 minutes, cover with foil, and bake for 20 minutes in preheated 400° oven.

RED SNAPPER WITH LEEKS POACHED IN DRY VERMOUTH

six servings

8 tablespoons (1 stick) butter
6 shallots, minced, or an equal amount of scallions, white part only
4 red snapper fillets, skin on (totaling about 2 pounds)
Salt and freshly ground pepper
5 leeks (white part only) well washed and cut in julienne strips
2 cups dry vermouth

Heat serving platter. Select skillet large enough to hold fillets without overlapping. Melt 6 tablespoons of butter in it, add shallots or scallions. Add fillets, skin side down. Season with salt and pepper. Add leeks and vermouth. Bring to boil, reduce heat, simmer, covered, for 7–8 minutes. With slotted spatula, carefully lift fish to heated serving platter and keep warm.

Put skillet containing juices and leeks over high heat and cook, uncovered, until sauce is reduced to about half. Swirl in remaining 2 tablespoons of butter, pour over fish. Serve immediately with freshly steamed potatoes.

CLAM HASH

four servings

3 slices bacon
¼ cup finely minced onions
1½ cups finely diced cooked potatoes
1½ cups minced clams, or a 10½-ounce can, drained
3 eggs, lightly beaten
¼ cup light cream or milk
1 teaspoon salt
Several grindings of fresh pepper
Dash of nutmeg

Fry bacon in skillet until crisp, drain on paper towels, crumble, and reserve.

Add onions to drippings in pan, cook over low heat until just transparent. Add potatoes and clams, press down with spatula to form large pancake, and cook over moderate heat for 7–10 minutes. As crust forms on bottom, stir it in with fork. Finally press down and let cook without stirring.

Mix eggs with cream or milk, salt, pepper, and nutmeg, pour over clams, and cook just until eggs are set, tilting pan as needed to let uncooked portion run underneath. Sprinkle with reserved bacon and cut in wedges as pie.

(Continued on page 238)

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KRAFT

SEAFOOD RECIPES

(Continued from page 237)

SOLE MEUNIÈRE WITH MUSSELS

four to six servings

6 fillets of sole (about 2 pounds), skinned and slightly scored
1 quart mussels, scrubbed and debearded
1 *bouquet garni*
1 stalk celery
½ cup water
2 tablespoons melted butter in a small oven-proof bowl
Seasoned flour
6 tablespoons butter
Juice and rind of ½ lemon
1 tablespoon chopped parsley
Freshly ground pepper
Lemon quarters for garnish

Wash fish and pat dry. Set aside.

Put mussels in large, heavy pot with *bouquet garni* and celery. Add water, cover, bring to boil. Cook for 5–8 minutes, shaking pot occasionally, until mussels are open. Remove with slotted spoon, shell, set aside in 2 tablespoons melted butter and keep warm. Discard broth.

Coat fish fillets in seasoned flour. In heavy skillet large enough to hold fish, melt about 2 of the 6 tablespoons of butter. When foaming but not brown, add fish, skinned side down. Cook over rather brisk heat for 3–4 minutes or until golden brown, turn carefully with a spatula, and continue to sauté on other side. Lift fillets onto serving dish, overlapping them slightly. Keep warm.

To serve, wipe out skillet, reheat, add remaining 4 tablespoons butter with lemon rind. Cook until the butter just takes on color, then add lemon juice, mussels, parsley, and pepper to taste. Shake over heat for a few seconds, then pour over sole. Serve very hot, with lemon quarters.

POMPANO STUFFED WITH SHRIMP

four servings

4 small pompano, about ¾ pound each, split and cleaned, head and tail intact, or 2 pompano, about 1¼ pounds each
1 pound shrimp, cooked, shelled, and deveined
1 egg, well beaten
½ teaspoon salt
Freshly ground pepper
3 tablespoons sherry
1 cup heavy cream
⅓ cup white wine
Parsley clusters

Oil shallow baking pan that will hold fish nicely. (Tails may be removed if necessary.) Wash fish and pat dry. Set aside.

Put shrimp through food grinder or mince finely in food processor, using metal blade. Combine with egg, salt, pepper, sherry, and ½ cup of cream. Stuff fish cavities loosely with mixture. (Stuffing will expand slightly, but it is not necessary to fasten opening.) Mix remaining cream with wine, pour over fish. Bake for 35 minutes in preheated 350° oven, basting occasionally. Tuck parsley clusters into exposed gill opening of each fish and serve immediately. ▽

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Rizik Bros.....Washington, DC
Fishgall's Inc.
On The Mall Downtown.....Sioux City, IA
The Paris.....Twin Falls, ID
Seymour Paisin-On-Devon.....Chicago, IL
Fred Schuback.....Galesburg, IL
D. Schaffer North.....Peoria, IL
Sherwins.....Skokie, IL
Berezner's.....Merrillville, IN
Margaret Rice.....Grosse Pointe, MI
Roy H. Bjorkman, Inc.....Minneapolis, MN
The Classic, Inc.....Moorhead, MN
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Lillian's.....Cincinnati, OH
Florence Shop.....Toledo, OH
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Max Azen, Inc.....Pittsburgh, PA
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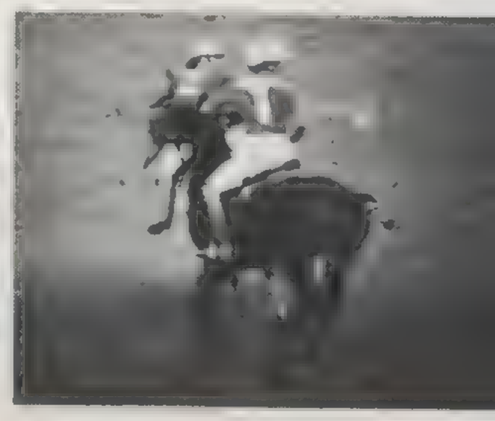
Travel Now

By Richard Alleman

Polo in Palm Beach...dream weekends à la francaise... the new Irish "connection"

Prime-time polo

The U.S. polo boom continues—with Florida's Palm Beach Polo and Country Club the newest international base for high-goal tournament action. Star events of the PBPCC's second season: Rolex Gold Cup, March 9–16; Cartier International Open, March 18–30; Michelob World Cup, April 6–13. Spectators can stay on Club grounds in villas overlooking polo fields. Information: (305) 793-1440.



Special for spring: "Culture Brunches" at New York City's newly renovated landmark hotel, the Berkshire Place. This pleasant Sunday-afternoon idea combines a champagne luncheon at the Berkshire Place's Rendez-Vous Restaurant with an expert-guided walking tour of midtown Manhattan organized by New York's Municipal Art Society.

The premier Culture Brunch—April 20—will be a gossipy walk through Sutton Place, the Big Apple's luxurious residential enclave along the East River. Other brunch tours in the program include a look at the architectural and historical riches of Fifth and Madison Avenues—May 4; an above- and underground tour of Park Avenue—May 18; an exploration of famous NYC "open spaces" such as Rockefeller Center (*seen above*), Citicorp Center, Paley Park—June 8. $20 covers meal and tour.

Information: Jessica Dee Communications, Suite 415, 119 West 57th St., NYC 10019. *P.S.:* Guests on the Berkshire Place's $130/couple weekend package pay only $10 additional to take part in the Culture Brunch.

Paris next weekend?

Don't fantasize about it . . . go! Now through March 27, $539 will fly you New York-Paris-New York on an Air France 747 . . . and give you a room in a first-class Parisian hotel for two nights. Air France's "Weekend Party" also includes breakfasts, hotel-airport transfers, a sightseeing tour, taxes. Contact a travel agent now!

Mystery cruise

For whodunit fans, the spring transatlantic sailing of Norwegian America Line's *Sagafjord* has been craftily plotted with thrills, chills, and lectures on mystery writing and crime. Among the on-board cast of characters: award-winner author P. D. James; a former FBI agent; an NYC private eye; a former CIA Bureau Chief; a London Bobby who's an expert on Jack the Ripper. Sailing from Ft. Lauderdale April 19, this fifteen-day, surprise-filled float will call at Bermuda, the Azores, Lisbon, Cadiz, and Cartagena before terminating in Genoa. See a travel agent for further information . . . if you dare!

Beginning next month, hopping from England to Ireland becomes extra easy with the introduction of daily hydrofoil service between Liverpool and Dublin. Traveling at fifty miles per hour, Ireland's sleek new "Jetfoil" will operate year round, carry 257 passengers across the Irish Sea in three hours and fifteen minutes

Spoleto U.S.A.

This year's Spoleto Festival in Charleston, South Carolina, promises to be the biggest and best ever! Over one hundred events are planned—including world-premier opera and theater, a dance gala, an Orson Welles film festival . . . plus concerts, poetry readings, puppet shows, art exhibits. Dates: May 23–June 8. Write: Spoleto, Box 704, Charleston, SC 29402. (*Right:* Colonial façade, floodlit for outdoor concert.)

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Photograph by Paul Gremmler in The Chestnut Street Grill, Water Tower Place

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TRAVEL

Escape the way you want to– in the British Virgin Islands

BVI vacation styles: from bare-boat adventures to private-island living

BY DESPINA MESSINESI

When people ask, "Where can I find a quiet, sun/sea place with miles of beach and lots of privacy?" a good answer is the British Virgin Islands. These islands are still low-key, relaxed, unspoiled. Yacht people have known about them for years. Road Town, the harbor-capital of the Islands, is one of the largest bare-boat yacht-chartering centers of the Caribbean. No wonder: clustered around the ideal cruising waters of the Sir Francis Drake Channel, the more than forty British Virgins—some are mere rocks or cays—provide enchanting, safe coves for anchoring. In fact, the twenty-mile-long Channel reminded me of a hotel corridor lined with islands, instead of doorways, leading to privacy.

Beach view of a BVI classic: Rockresorts' Little Dix Bay on Virgin Gorda

Since flying to the British Virgins generally involves a change of planes and a brief airport layover in either Puerto Rico or the American Virgin Islands, the switch from the hurly-burly pace of a big U.S. city to the sea-lapping quiet of the Caribbean comes in gentle stages. Stepping off the plane at San Juan or St. Thomas, you instantly feel that "preview" touch of warm, humid breeze that completely untenses. In the air terminal, you envy the cool look of the islanders and start peeling off clothes. To bridge the time between planes, you head for the bar and feel compelled to order a Planter's Punch. How delicious that first pungent-sweet drink tastes! A perfect initiation to a Caribbean holiday.

For the final forty-five-minute flight to the British Virgins, passengers connect with Air BVI, the Islands' international flag carrier. From the low-flying propeller plane, you have lovely bird's-eye views of spinach-green islands rimmed by creamy coves studding the emerald and sapphire sea.

Yachtsmen and most visitors usually disembark at Tortola, the biggest and most active island in the chain. Tortola's airport is actually on Beef Island, a small island linked by a bridge to Tortola. The short span is named after Queen Elizabeth II, who opened it in 1977 during her Royal Tour of the Caribbean. The toll-taker, a dignified islander wearing a fedora and long-sleeved white shirt, collects tolls merely by poking a long pole with an empty can into the driver's window of the car!

Road Town, Tortola: star harbor for bare-boat and crewed-yacht charters

Tortola is an unexpectedly gentle place with Connecticut-rolling hills on one side and glorious coves sheltering sailboats on the other. The ride in the open-sided blue bus belonging to Prospect Reef—the new resort I was heading for—was as breezy as traveling in a sailboat. Everything had to be "lashed down": scarf, sweater, books; the wind played havoc with my hair. It was great!

Hundreds of masts—an armada of sailing vessels belonging to the yacht-chartering operations—identify Road Town, the cozy harbor on the southern coast of Tortola. Practically before I could focus on the town, however, we had already driven through it and were turning into Prospect Reef Resort and Harbour, two miles to the west.

Prospect Reef is an attractive harbor-village built along the Sir Francis Drake Channel. The steel-grey rock walls used throughout the property give Prospect Reef the look and beauty of ancient Japan. The massive breakwater, *(Continued on page 248)*

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UNITED AIRLINES

BRITISH VIRGINS

(Continued from page 247)

the harbor, the beach-edging seawater swimming pools, the man-made lagoons where turtles swim, even the foundation of the resort's Olympic-sized pool—built two stories above the lagoon—are all made of the same polished rock.

Guests stay in villas—living room, patio, dining room, wonderful kitchens, front and back gardens, two bedrooms, two baths— or in smaller cottages or studio rooms with lofts.

Stone-framed pools and lagoons of the new Prospect Reef Resort on Tortola

All have watery views.

Land sports at Prospect Reef include tennis (six night-lit courts) and biking. But, naturally, water sports are the star activities at the resort. At the harbor, an Aquatic Center provides gear, lessons, and escorts for wreck and reef dives—two specialties in these waters. Close by, there is a good upstairs restaurant; and, at the bar below, pelicans diving for fish are the entertainment at sunset.

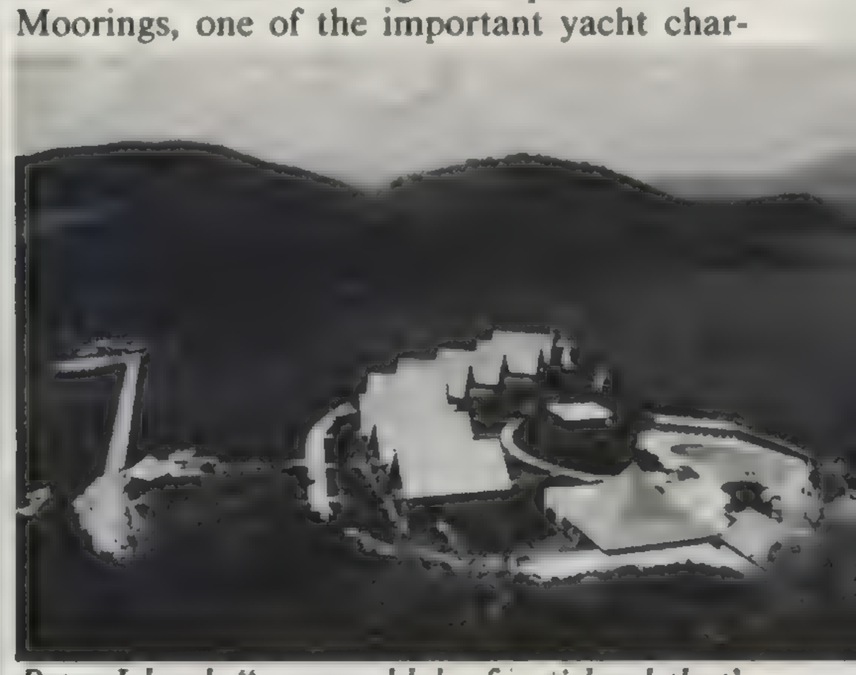
In Prospect Reef's village square, the *al fresco* restaurant and bar buzz from morning coffee to dinner with the intensity of European sidewalk cafés. At night, the square turns dance hall. A handful of shops under peaked roofs has good buys: bathing suits from Brazil and Barbados, cover-ups, sandals, cool cottons, tropical wooden bowls, straw items. Prices are no more than those in Road Town. A tobacco shop blends to taste.

Road Town, Tortola's capital city, has the simplicity of a first-grader's watercolor painting. Lilliputian-sized shops in unconventional colors—lavenders, pistachio-greens, roses, jades—line the town's winding, narrow Main Street. The doorway to "H.M. Prison"—Tortola's jail in the center of town—is a sinister soot-black; the hospital is deep-purple with white gingerbread.

Among the special finds on Main Street: Caribbean Handprints for printed cottons—from clothes (pants, shirts, skirts) to change purses and address books for take-home presents. Johmad Enterprises has antique English bibelots and Penguin paperbacks. Bonkers Gallery goes in for exotic Indonesian pareos, quilted jackets, zephyr-light Indian scarves.

Since the U.S. dollar is the legal currency of the British Virgin Islands, shopping is a snap; there's no sales tax, either. Although the Islands are not a duty-free port, liquor prices are still low. Because of the many boat charters, the gourmet shops and takeout food places are excellent. The Ample Hamper is known for its amazing assortment of cheeses, quality smoked salmon, good wines, liquors, even Cuban cigars.

For yacht people heading out to sea, the business of chartering a boat is so streamlined on Tortola that cruising is all pleasure. The Moorings, one of the important yacht char-



Peter Island: "a green blob of an island that's all one resort"

tering companies, meets it clients at the airport and drives them to the marina. The Moorings also runs Mariner Inn, a resort with pool and tennis next to the marina where many sailors stay before and after their cruise; non-boat guests stay there, too.

During dinner at the Inn's terrace restaurant—a prize boat-watching spot—a local Fungi band makes music with banjos, guitars, gourds, handmade flutes, and rubber-hose clarinets!

Seagoing guests overnighting in the Inn's balconied rooms love to look down and watch the cleaners, riggers, and mechanics readying their boats. Linens, cutlery, kitchen equipment, a dinghy with outboard motor, fuel, and snorkeling gear are all standard equipment provided for bare-boat (no crew included) charters as well as for charters with a skipper and cook/crew. On request, The Moorings will pre-provision the boat with food, wine, and liquor, too. They provide detailed day-by-day menus including suggestions for snacks and instructions for shipboard cooking. It's smooth sailing—no matter how you look at it.

The small Treasure Isle Hotel on the terraced hills above Road Town is jungly green and as relaxed as a South Seas Island. Coconut palms shade its pool. Guests swing on hammocks in the bar, dine on a broad porch overlooking the lighted harbor, and sleep in air-conditioned balconied rooms.

The Treasure Isle Hotel—and the Caribbean—are the all-year classrooms of Steve Colgate's Offshore Sailing School. The school's one-week Learn-To-Sail course and more advanced Learning-To-Cruise course (qualifying graduates for bare-boat charters) both begin on Sundays. Package rates for each course—including room, breakfasts, tuition—range from $470 to $660 depending on accommodations and season of the year.

Taxis—plentiful, easy-to-find, good—are the best way to get around Tortola's winding, roller-coaster, left-hand-drive roads. People renting Jeeps, Land Rovers, or Mini-Mokes should first travel the "course" by taxi.

The northwest coast of Tortola is one glorious span of beach, coconut palms, and seagrape trees. There, *(Continued on page 253)*

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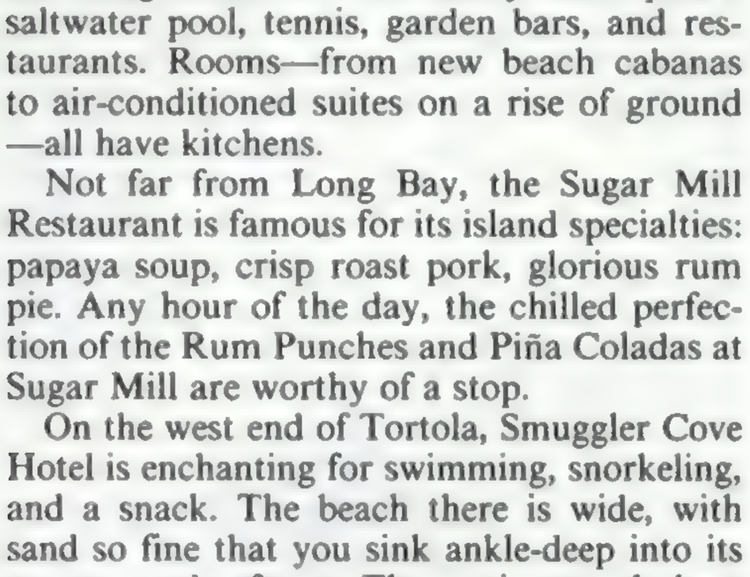
BRITISH VIRGINS

(Continued from page 248)

the informal Long Bay Hotel has its own mile-long strand of white sandy beach plus a saltwater pool, tennis, garden bars, and restaurants. Rooms—from new beach cabanas to air-conditioned suites on a rise of ground—all have kitchens.

Not far from Long Bay, the Sugar Mill Restaurant is famous for its island specialties: papaya soup, crisp roast pork, glorious rum pie. Any hour of the day, the chilled perfection of the Rum Punches and Piña Coladas at Sugar Mill are worthy of a stop.

On the west end of Tortola, Smuggler Cove Hotel is enchanting for swimming, snorkeling, and a snack. The beach there is wide, with sand so fine that you sink ankle-deep into its sun-warmed softness. The sea is crystal clear, the waves gentle. At the beach patio, barefoot and still dripping sea, you drink beer or Rum



Linking cottages at Tortola's Prospect Reef Resort: Spanish-Colonial walkways

Punch, feast on thick, juicy hamburgers and crackling matchstick-size fried potatoes.

Peter Island *is* the Peter Island Yacht Club—a small (thirty rooms) elegant resort on a green blob of an island across from Road Town, Tortola. Many Peter Island guests never set foot on Tortola. The resort's new Bertram launch whisks arriving visitors from the landing pad on Beef Island directly across the Channel to Peter Island.

The fascination of Peter Island has to do with that happy mix of an ultramodern resort on an almost deserted subtropical island. The resort provides expected activities in dramatic settings: the high-level swimming pool seems to float out to sea; tennis is hidden away in a palm forest; there's horseback riding across green hills and empty beaches . . . plus delicious coves for swimming, snorkeling, sailing, scuba-diving instruction.

"Desert island" living is easy to take at Peter Island: morning coffee is served on the balconies and patios of air-conditioned rooms with refrigerators stocked with fruit juices. Every afternoon on the main patio, tea, coffee, and cake are "on the house." At night, maids turn down the beds, tidy up rooms.

The daytime uniform on Peter Island is a bathing suit and cover-up. Buffet lunch—steak, chicken, spareribs, salads, fruit—is served on the beach under coconut palms. Only in the evening do guests change into *real* clothes. Then, *(Continued on page 254)*

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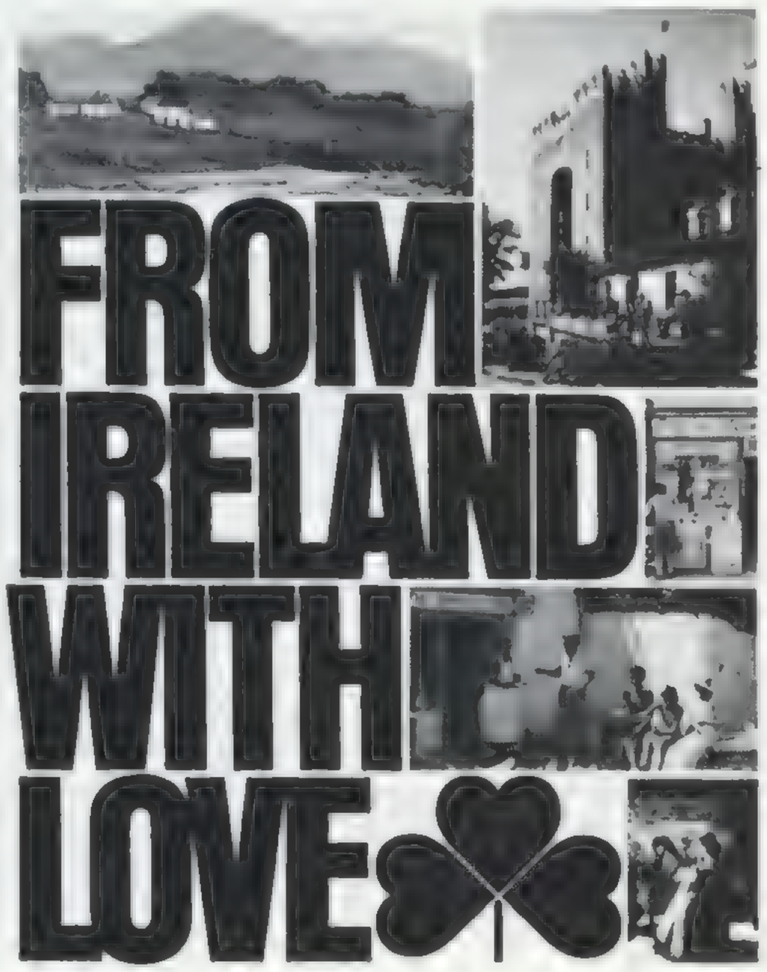

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BRITISH VIRGINS

(Continued from page 253)

women slip into moon-white or brightly colored skirts, pants—or wispy sheer dresses. Men wear ties and jackets. It's the best of two worlds—barefoot and "dressed up."

Little Dix Bay, the well-known Rockresort cottage colony on the island of Virgin Gorda, is the resort classic that literally "put the British Virgin Islands on the map." The perfection of Little Dix begins with the natural beauty of the five-hundred-acre property: postcard blue-green water, swatches of sandy white beaches, green hills, spreading flamboyant trees and palms.

Peter Island: "desert-isle living that's easy to take"

Little Dix's cone-roofed cottages—built of grey-pink natural stone—are stuffed with thoughtful comforts to use outside: large green umbrellas to protect against the sun, canes for hiking across the island, pristine white beach towels, and a welcoming bottle of Cruzan rum.

The two dining rooms at Little Dix—the large Pavilion under a huge roof shaped like a coolie's hat, and the small Sugar Mill, a recent addition with bar and dining terrace (reservations required)—provide a pleasant change of scene. At lunchtime, the Pavilion serves à la carte meals as well as a gigantic buffet. Excellent: cold avocado bisque, crisp apple tart, macaroons.

For beach trips to the many ravishing coves around Virgin Gorda, or for sails to nearby islands, Little Dix is a master at packing hearty picnic luncheons. One excursion that's a must: a trip to the Baths, a spectacular tumble of Cyclopean boulders and rocks on the southern end of the island. There, the fascination is to crawl on hands and knees through the twisting passages. These slits of rock—smoooth as silk from the eternal pounding of waves—lead to green grottoes, caverns with pools, eerie dark stretches of sand suddenly pierced by shafts of sunlight.

Back at Little Dix, besides all the water sports available for the asking—from paddle boards to water skiing, sailing, deep-sea fishing—there's also tennis, riding, and bicycling. When guests have had enough of bike riding, they simply park their bikes along a path where other guests may see them, pick them up, and ride away. That's how easy-going life is at Little Dix. ▽

Planned Pleasures

The reasonable and easy way to plan a holiday in the British Virgin Islands is to book a package trip. American Airlines' packages cover round-trip airfares, hotel rooms, plus transportation from the island airport to any of the BVI resorts we have written about. American's newest package offers sailing vacations—either crewed or bare-boat—on a sailboat provided by Tortola Yacht Charters whose fleet includes three new C & C 49's.

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BY ARTURO VIVANTE

Greek temple at Segesta: centuries-old spell-caster in the steep hills of Sicily

The smell of fuel hangs over the railroad in the valley, this late October day in which the smoke won't rise. And why does it exhilarate me so, this acrid smell? Because it is distance, the coastline unfolding bay after bay. It is mountains skirted, gone through, penetrated, along resounding, devilish tunnels. It is borders crossed, cities arrived at, rivers bridged. It is the past receding, and the future advancing at seventy miles per hour. And really I can't resist these implications. Pent up all summer, seeing people come and go, I have grown restless. It is my turn to leave.

I leave almost everything behind—wife, children, work, car at the station. When will I be back? I just don't know. Alone and unencumbered, carrying no luggage, only money and a timetable, I am on the train, bound south for Rome. It has a diesel engine. The door to the cab is open, and standing in the central aisle, I can see through the windshield what's ahead—the single track which we fairly seem to be devouring, and, farther on, tracks joining, parting, dividing, subdividing. With self-assurance we take and we discard, and still press on, station after station. We come to the main line and the last stop. For this train the journey is at an end. But not for me. The south is my end, and it is just beginning. Another train, come from the north, is waiting, on platform number three. Its engine is electric. No sooner do I get on than off we go. Three seconds and it outruns a man. Tremendous torque. A latecomer doesn't have a chance. Between landscape and timetable my attention is divided. In Rome there is a close connection with the Naples train. I make it. Rome is at my shoulders, barely touched; for once, ignored. Where will I go? To Naples or beyond? Sicily? Tunisia? I just don't know. I only know that distance is my need. Just for the feeling of distance I would travel, though all a journey's other pleasures were denied me.

Naples. I walk out of the station and get on wheels again—a bus that's going toward the harbor. I know, from my timetable, that there is a boat to Sicily every night, sailing in two hours and arriving at Palermo in the morning. I see a hotel; you have gone far enough, been traveling six hours, at least six hours. Get yourself *(Continued on page 256)*

SPELL OF DISTANCE

(Continued from page 255)

a good room, watch the ship sail. No, I must be on it. So I reach the pier where the ship lies at anchor, buy myself a ticket—first class, for a change, even pay a supplement for an outside cabin—and step aboard. A steward leads me to a walnut-paneled cabin. The bed is canopied. The porthole is beside me. Through it I can see the pier and people walking, working, ending another day. I lie down and must agree it's cozy. Soon it's time for dinner and I go to the dining room, up one deck, to sit at an elegantly laid table next to a window.

The ship stirs like a giant from sleep, so slowly you hardly notice it's moving. It turns seaward, faces the open sea, the Tyrrhenian, that tonight is *un po' mòsso*, a little rough, according to the waiter. Now, as with someone who is more fully awake, the movement increases, gains momentum. Now, by God, it is fully awake, the ship. Fully. The tugboat, an imp that elbowed the giant, has left it. The lights of Naples. The festooned lights of a ship. I am past the age when I would be on the top deck. I am taking it comfortably, sitting by the window. On the starched, white tablecloth are now a cup of coffee and cigarettes. Thunder and lightning. No—just lightning, distant. A little rough? Already I feel the rolling, though we are still in port. More ships, bedecked with lights. A brilliant harbor, enlightened. Up high, in a sort of limelight, San Martino. A real roller, and we haven't yet reached the open sea. The passengers are beginning to make comments. A woman laughs. A child looks scared behind his glasses. But, unperturbed, a Sicilian politician talks on, so loud everyone can hear him, to a fellow traveler at his table. A lighthouse—three seconds of light, five of darkness. Naples distant. To one side, lights arranged in funny shapes: bells, tents—a fairyland. More lightning, and we dance with the ship. The bill, very moderate; couldn't have had a better meal anywhere in town. Now the boat is really pitching. What sort of a night is ahead of us? The waiter dignified, Sicilian, thin, elderly, polite, and smart, something of the eighteenth century about him. Must leave him a good tip, though the service is included. A thousand lire. He thanks me, not overdoing it. He could be an Englishman. "It's really rough," I say. He tilts his head. "A little rough," he repeats. When talking about the weather and sea conditions even Italians understate.

"Coming to Segesta is to ascend the scale of years to a time when man was not so heavy-burdened with the past"

I go up on deck. It's raining. Naples's most beautiful now—a distant, splendid arch, a horizon of light. Capri—its famous outline of a reclining woman with knees bent, gold-laced at night. We pass so close I could swim to her feet. I return to my deck. A maid, a classic beauty, is leaning against a wall like a caryatid. A waiter says a few words to her but she ignores him. Probably engaged to be married in a year or two and saving constantly, no unsettled feeling in her. Or perhaps I am wrong; perhaps her future is even more uncertain than mine and more full of possibilities. Perhaps no one is really secure.

In my cabin I look out the porthole. Moon and Orion and Jupiter. The rain has stopped. The pitch and roll make me lurch far more than on a train. I could have gone by sleeper, down the boot. I am in bed now; I cannot sleep. A door in the corridor has swung open and bangs against the wall every few seconds. Will no one shut it? I wait. It goes on banging at every roll, regularly, every three or four seconds. At one point I count up to five, six, seven, eight—I am full of hope—nine, and then my hoping is dashed with a bang. Are there no stewards about? Where is the maid? I get up, put on my raincoat and go to shut it myself. It is a closet door. The spring that holds it shut is weak, and I am afraid it will open again. It does so, after a half hour, or a few minutes perhaps. I ring a bell. No one appears. I shut it again. But no, that won't do it, no matter how hard I slam it. So I put a folded leaf of paper between jamb and door, and shut it forcefully. But again sometime later it opens and resumes the slapping. So let it.

Hours later the door stops banging by itself because the sea is calmer—we are in Sicilian waters, sheltered by the island from the south wind. At last I sleep a little. When I awake we are in sight of Palermo. I haven't been here since '46. Tall buildings have cropped up all over. We pick up a pilot and pull in alongside the pier. The rope is flung. We land. The horse carriages still outnumber the taxis. My little bay horse, often breaking into a gallop, careers toward the station; he dodges cars, passes and is passed, weaves through the traffic knowing what spaces will and what will not admit us; some seem much too small but he knows better. I wish the coachman would get him to go slower, but not a chance. Except for traffic lights—the horse seems to understand perfectly well what the red and the green mean—we never stop until we reach the station.

And there I wait until 10:30 for the train to Segesta. An old man in shabby clothes goes around cussing like a demented preacher. The world is fine, he says, but man is not. He hates the government and anyone in a position of authority. He goes on and on. He is half drunk and is looking for assent. He walks from one man to another expressing his opinions. The train, pulled by a steam engine—must be one of the last in circulation—is a distressingly slow one.

The timetable had told me that, but now I am experiencing the fact. It seems to have the hardest time getting out of Palermo. The city goes on and on, has *(Continued on page 259)*

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Photo Hans Feurer

SPELL OF DISTANCE

(Continued from page 256)

proliferated. We keep stopping so that I get to know courtyard after courtyard and tenements and hovels where the only bright thing is the smiles of children playing. At last we are out, amid orange groves, and meet the sea and skirt it and never really leave it, until, after two and a half hours, during which we have covered about fifty miles, we begin a steep climb in between crags rich with prickly pears. The train goes so slowly I could get off and run beside it up to the next car. A slope ideal for bandits. The engine pants out great puffs of steam high up into the air; she looks and sounds quite out of breath. The steam vanishes completely in the sky. The rise seems clearly too much for her, quite beyond her. She'll never make it. She can't! She doesn't have to—to her rescue, timely, appears a tunnel. Just past it is the station of Segesta.

I am the only person to get off. Five men are waiting on the platform, perhaps for a train to come in from the opposite direction. Except for them, the station is deserted. The windows are all shuttered and the doors locked up. They stand by the door, five silent men with hats and heavy boots. They seem to resent stepping aside. Giuliano used to range these mountains, and I've heard so much about Sicilian brigands I can't help feeling apprehensive.

"Is there a restaurant?" I ask them.

"Restaurant? There's nothing here."

"Near the temple, perhaps, one can get something?"

"Yes, up by the guardian's house," one says in a helpful tone. The others have a blunt, brooding, wooden look, but he seems quite the opposite—keen, sharp, quick and clever, his face all lined with expression, as though he were speaking to you even in silence, writing himself to you and telling you you are welcome. The rough appearance of the others softens. They stand aside.

So far I haven't seen the temple; I was on the wrong side of the train. But now, as I walk away from the station along a little country road, it looms on the right up on the hill, and looks whole as when it was young, two-thousand-four-hundred years ago. Alone, up there, it stands, a sentry in the solitude. To get to it sooner I cut across the fields, and almost immediately I come to a stop, find myself amid some beautiful, short-stemmed, large-blossomed crocuses. In autumn! The juxtaposition of the yellow and blue so startlingly well conceived. Like the note of the nightingale it has something about it overwhelming, so that for a moment nothing—not the whole wide horizon, not even the temple—can compare with it, and it holds your gaze as fixedly as it must the tongue of the bumblebee that settles on it. In fact, for a wild moment you might as well be a bumblebee; you are one and the same creature with the flower, held by its spell, spellbound. Then it releases you. You leave that ochre-azure world of softness, freshness, subtle scent, that will close at night and be over in a week, yet will revive year after year and outdate man, his future and his past. Oh, the blue and the yellow, and the sheep's bells, hundreds, tinkling, and the wind and the clouds, unaligned as *(Continued on page 260)*

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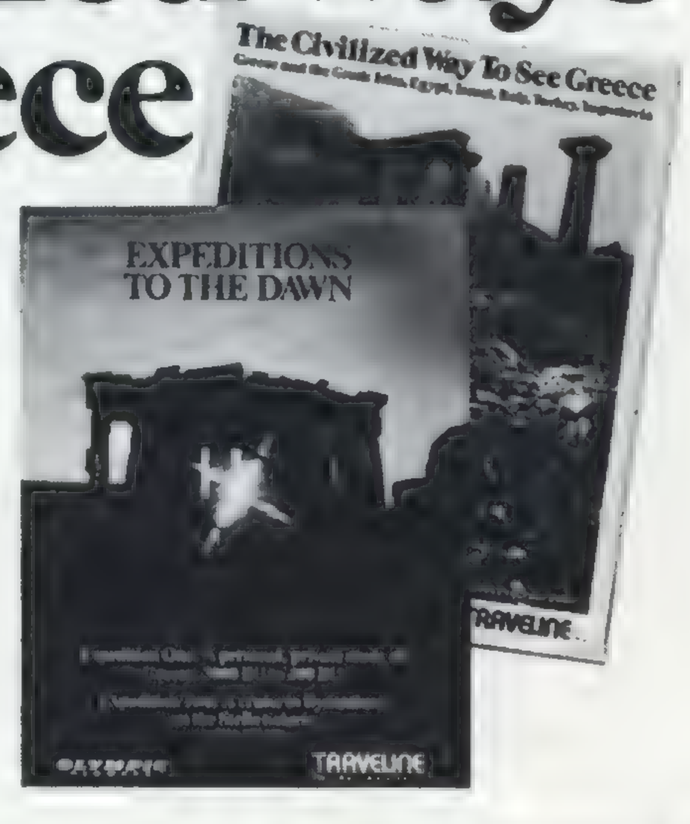

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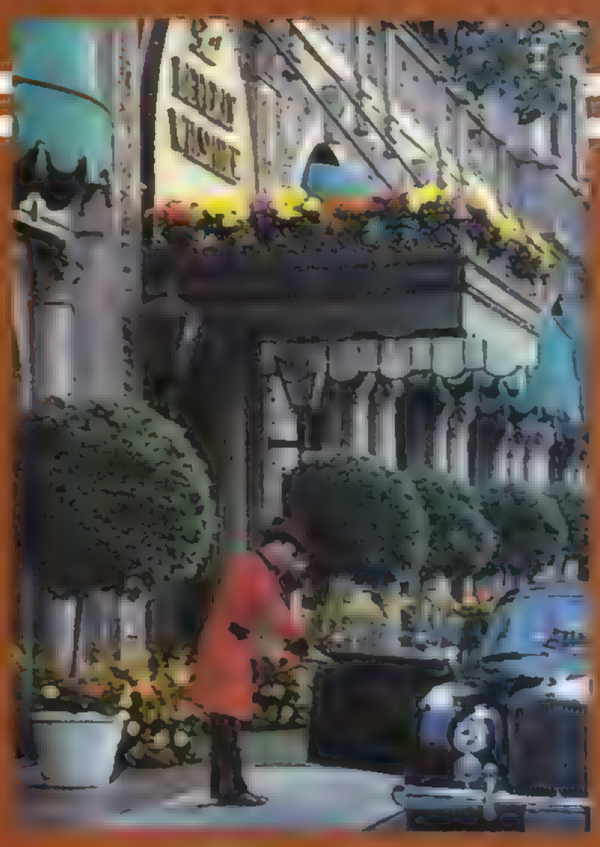

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SPELL OF DISTANCE

(Continued from page 259)

the Sicilian mountains; and the countryside barer even than when the Greeks came to settle here. The only structures that have withstood effacement are the temple and the theater. They still stand, outlasting plays and prayers. I come to the road again and to the guardian's house. After a small repast, I climb on up to the temple. I sit on a rocky step outside it, rest my head on a pillar, and a sense of timelessness comes over me, utter serenity, a feeling that nothing seems to matter. There is no one here but me and the sheep grazing. Nothing is heard, only the sheep's bells tinkle, and nothing stirs except the sheep, but they blend so well with the surroundings they seem to intensify the silence, and I would miss them if they were not here. West, a few yards from the temple, the hill drops precipitously down to a stream, then rises again just as sharply on the other side. The stream lies so deep within its cleft that even from the edge of the cliff I cannot see it. It describes a kind of semicircle around the temple. The setting has something magic and mysterious.

Now I must see the Greek theater. It's a long walk, on top of another hill, or rather mountain—the Monte Varvaro. I make my way along what once must have been the main street of a thriving Greek town. Here and there are the remains of a terrace or a basement, all overgrown with grass, the haunts of sheep. I sit on a center row of the theater which today, like the temple, is deserted, and look upon the stage, and, beyond it, at the grassy slope of a distant mountain and the shadows of clouds moving upon it. Farther, on the right, a stretch of sea is visible—the bay where Segesta had its port. The shadows seem to move on that mountain as on a screen. One hardly needs a play; one could just watch that distant play enacted by the wind, the clouds, the sun, on that vast stage.

Soon, another train will be laboring up the craggy incline on its way west to Monte Erice, Trapani, Marsala, and the connecting train to Selinunte. But must I take it? As I sit and watch, my urge for distance disappears, like thirst quenched by a spring of freshest water, hunger sated by delicious fruit. For coming to Segesta is no ordinary journey. It is to ascend the scale of the years to a time when man was not so heavy-burdened with the past and the bards talked of the age of milk and honey almost as though they'd heard about it from their elders. Why move on to Selinunte's shattered temples, where invasion, earthquake, and destruction mark each foot of ground, sad reminders of the fate of man? This theater, this temple are intact, whole, pristine. Sitting here, one almost gets the illusion of being in touch with Saturn, living in his age. I descend light and carefree. I watch my feet moving along and my arms swinging rhythmically, in unison and with perfect timing, neither too much nor too little, like nothing of my making. And my thoughts accompany me, lag behind, race forward. In such company, before I know it, I am at the station. Punctually the inbound train arrives. I take it and go east and north, back to my home again.

EDITOR'S NOTE: *Arturo Vivante's most recent book "Run to the Waterfall" was published last fall by Charles Scribner's Sons. Born in Rome, he now lives in Wellfleet, MA.* ▽

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Fashion always has a french accent.

View

Edited by June Weir

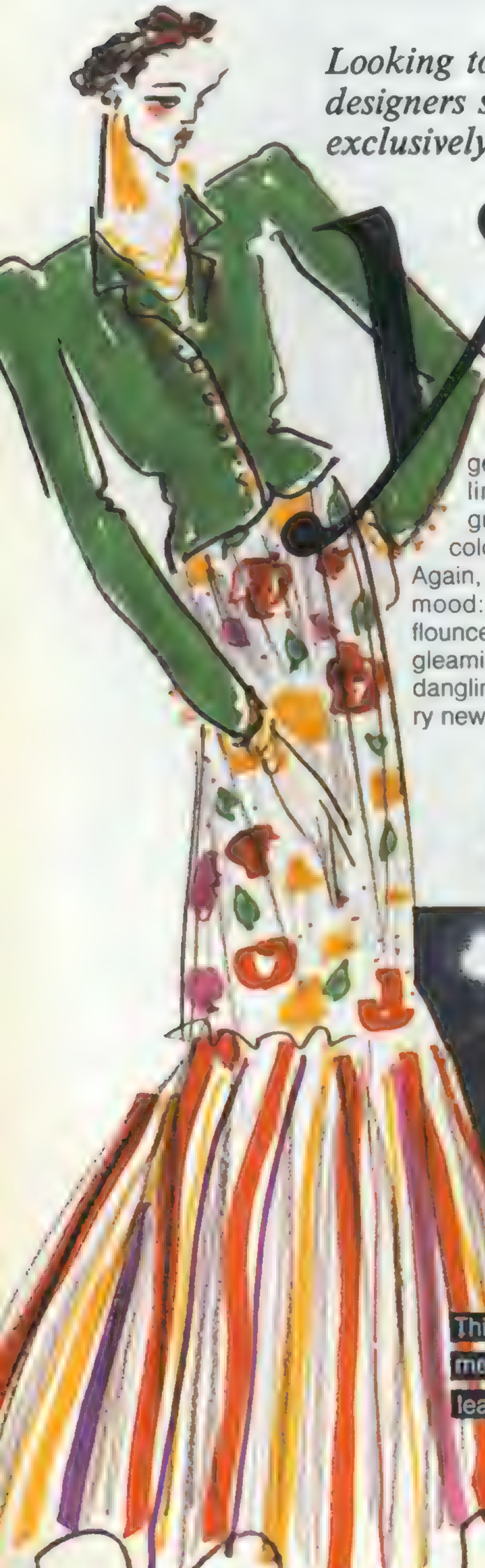
YSL, Ungaro, Givenchy, and Marc Bohan of Dior on couture...style in travel...food and couples

Saint Laurent : a mix master

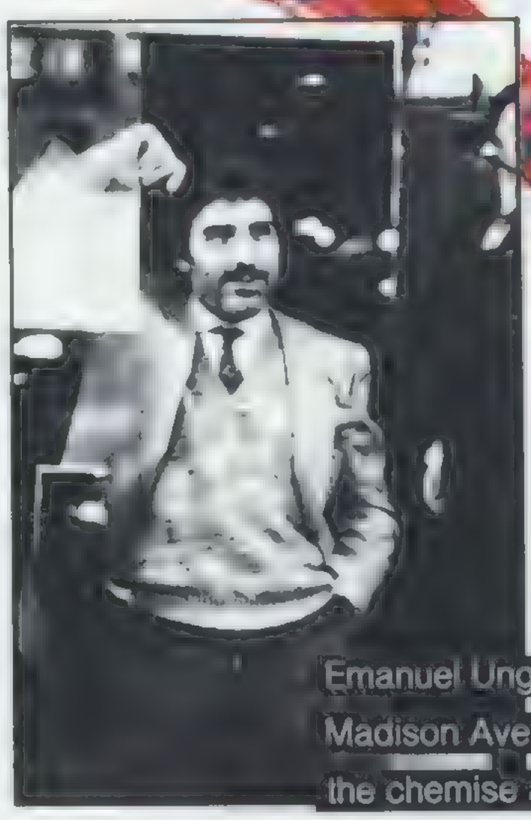
Looking to spring: four top Paris designers sketch their couture looks exclusively for Vogue's View

Yves Saint Laurent has always believed in clothes that can be worn in many different ways. For his couture collection, he likes the mixture of textures, fabrics, and prints with solids. He cuts the jacket to the hipbone and keeps the top gently squared. He sketches this linen jacket in a bright grass green, *left*. Then, he adds a multicolored floral printed chiffon skirt. Again, Saint Laurent likes to mix the mood: this time with a wide deep flounce of bold bright stripes. Lots of gleaming gold chains, bracelets, and dangling earrings are the YSL accessory news. A look Paris loves.

A mixture of textures
a mixture of fabrics
chiffon with flowers and stripes



This is one of Saint Laurent's big messages, and he sketches, *left*, a long lean look that captures this mood.



Emanuel Ungaro leaving his Madison Avenue boutique. He sees the chemise as a modern look.

Ungaro: a modern mover

"Fashion is in a period of transition," said Paris designer Emanuel Ungaro on a recent visit to his New York shop.

"We have the opportunity to go into the modern, contemporary world—note, I didn't say futuristic—and give women clothes that are modern, without gimmicks. I'd hate to see designers lose this chance by going back and doing 'retro.'

"Fashion is part of today's world. Just as we are going to need more discipline in health, in eating, in all areas—we're going to need it in fashion. By being more disciplined, we'll have more freedom, and we'll go to the essentials. For me, the chemise is an essential. It's the most important shape today. You can have the most modern fabric, but you must also have a modern shape—that's the chemise.

"Speaking of fabrics, silk remains an essential to me. I like silk mixed with cashmere, but never with a synthetic.

"Clothes will not be classical. They must continue to have a sense of spirit. Color is a very important part of this new mood. I dream aloud in colors. They're that important. Red, purple, China blue express generosity and sensuality. I use black as a color. It implies mystery."

("View" continued on page 269)

Ungaro sketches, *above*, a red silk chemise with a low pleated flounce, wide top.

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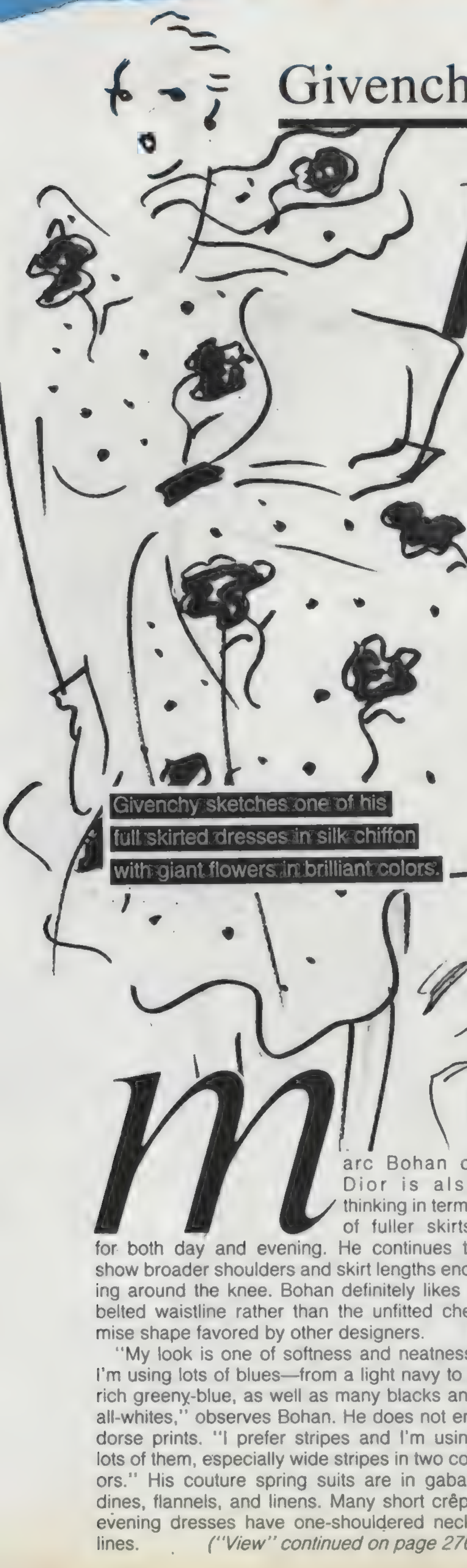
Continued

Givenchy: flower shapes



Givenchy sketches one of his full skirted dresses in silk chiffon with giant flowers in brilliant colors.

"Many newest prints and dresses are in a flower mood," says Hubert de Givenchy talking about his spring and summer couture collection. "Full, almost voluminous skirts resemble the petal shapes of inverted wind-blown tulips. My fabrics from Abraham and Beauclére feature lots of flowers printed in vivid colors on silk chiffon, crêpe de Chine, and crêpe georgette," continues Givenchy.

Besides this full flower shape, Givenchy is interested in the slim, unbelted chemise, which he underscored in his ready-to-wear collection for spring. For suits, he favors wool gabardine or checks and stripes.

Dior: fuller, softer

Marc Bohan of Dior is also thinking in terms of fuller skirts, for both day and evening. He continues to show broader shoulders and skirt lengths ending around the knee. Bohan definitely likes a belted waistline rather than the unfitted chemise shape favored by other designers.

"My look is one of softness and neatness. I'm using lots of blues—from a light navy to a rich greeny-blue, as well as many blacks and all-whites," observes Bohan. He does not endorse prints. "I prefer stripes and I'm using lots of them, especially wide stripes in two colors." His couture spring suits are in gabardines, flannels, and linens. Many short crêpe evening dresses have one-shouldered necklines. *("View" continued on page 270)*

Left: Bohan's white jacket piped in red over a green skirt, navy top. *Right:* navy dinner dress bordered in white.

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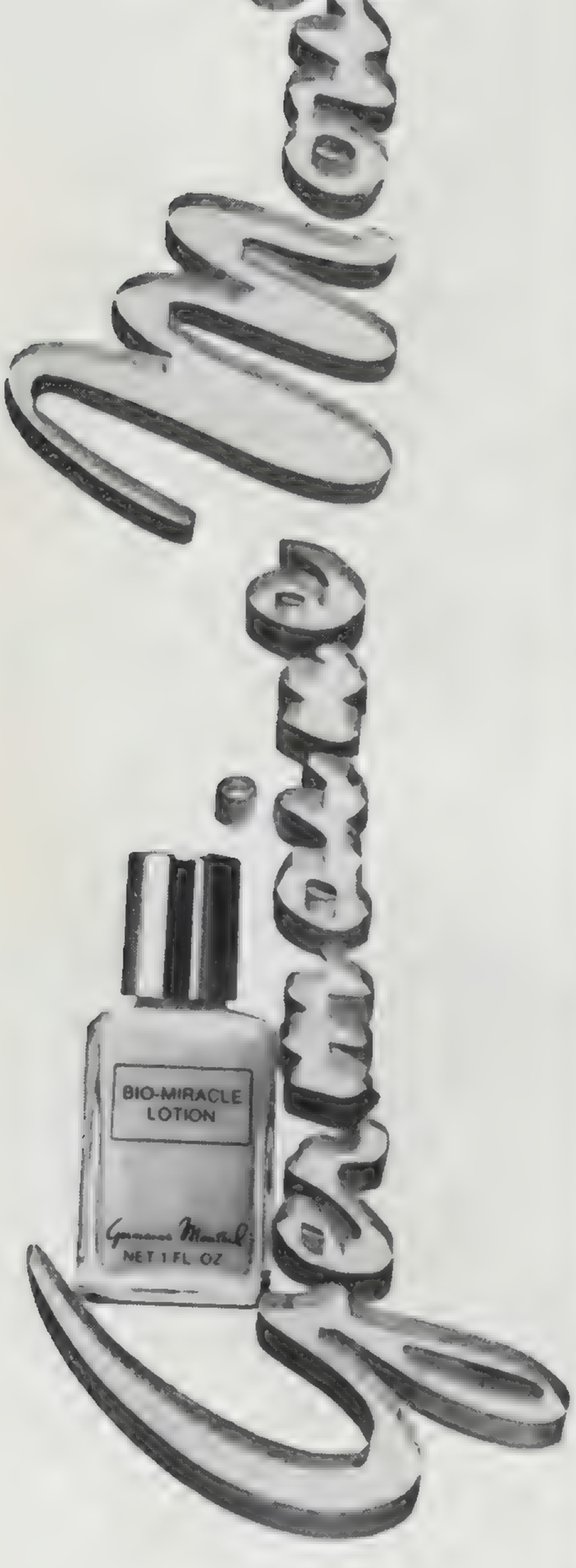

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Continued

Clothes plan for spring travel

JADE ALBERT

MICHELE WESEN

Ellin Saltzman's ideas on how to plan a travel wardrobe are based on fact, not fantasy. As Saks Fifth Avenue's vice president and fashion director, Ellin has a job that takes her to Europe twice a year to cover all of the major collections in Paris, London, and Milan. She is away for almost a month on each trip, so looking her best means planning ahead, packing carefully, knowing what works.

On-the-go fashion pro, Ellin Saltzman, sticks to one color—black—for her basic wardrobe and adds bright touches with her accessories

"I start by renting a rolling rack. I line up everything I love and then I start to edit. I cut out colors, except bright shirts and sweaters. Black is my basic. Chloé and Saint Laurent are the backbone of my wardrobe. I'm a bug about coats, and I always take one wool coat with a matching skirt and pants." Speaking of pants, Ellin takes two pairs—in wool gabardine and crêpe de Chine—both black. "While my silk shirts change, either white or a bright color, my pants are always the same—black." For evening, she adds a striped silk tunic over the crêpe pants or wears a black evening sweater with colorful embroidery.

"I'm a separates girl," admits Ellin. "I take a black blazer and it works with a plaid skirt or with matching pants or a skirt as a suit." Her cashmere sweaters are in bright colors with matching scarves and gloves. Another way she adds color to her all-black wardrobe: with beautiful colored handbags or pumps, usually in red or Burgundy.

More of Ellin's tips for packing: carry Baggies. "I use them for everything, especially lingerie. They may not be chic, but they work." Pack everything on hangers, even trousers and skirts. "Only Claridge's has skirt hangers."

(*"View" continued on page 275*)

Diners Club V.P. James Stetler: "Retailers should offer multilingual services, exchange currencies to entice foreign spending."

The U.S. Travel Service predicts that nearly 22 million foreign tourists will visit the United States this year and will spend 12 billion dollars in this country—nearly six times more than the 2.7 billion they spent here in 1970. Why the tremendous increase in foreign travel and foreign spending? According to James M. Stetler, vice president, Diners Club International, "Foreign spending is up because of the relative stability of foreign currencies over the dollar, attractive air fares, and a general desire for American goods." Many of the tourists come from South America, are interested in buying designer clothes, audio equipment, and other major electric appliances.

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11 mg "tar," 0.8 mg nicotine av. per cigarette, by FTC method

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Calvin Klein sleeks silk satin organza into a soirée kimono, $402. And blouse, $222. Stripe silk taffeta pants, $282. In a meld of vermillion, lacquer red and fawn colors. For 4-12. Robinson's Calvin Klein Shop, 128

Robinson's
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ISN'T IT TIME YOU KNEW AN EXCITING DRINK TO ORDER?

—INSTEAD OF TAKING A MAN'S SUGGESTION

I USED TO SKIRT THE ISSUE OF WHAT COCKTAIL TO ORDER—DEFERRING TO MY MALE COMPANION. IMAGINE HOW HAPPY I WAS TO DISCOVER DRAMBUIE OVER ICE FOR MYSELF—AND BREAK WITH TRADITION. COOL AND UNRUFFLED, IT SEEMS LIGHTER AND SUBTLER THAN THE DRINKS A MAN MIGHT SUGGEST. NEXT TIME YOU'RE ASKED, WHY NOT ORDER DRAMBUIE OVER ICE. NOT JUST BECAUSE IT'S AN EXCITING DRINK. BECAUSE IT'S ALSO A SLIGHTLY COURAGEOUS MOVE.

DRAMBUIE OVER ICE

Continued

Couples: working together

Eli and Abbie Zabar work together to bring the best of food and design to their New York shops—E.A.T.

Eli Zabar brings style to the world of food the way name designers bring status to fashion. When Eli, who is the youngest son of the Zabar family of New York delicatessen fame, opened his food shop—E.A.T.—on Madison Avenue at Eighties Street in 1973, he started a new trend: the designed gourmet shop.

His wife Abbie, an artist, is responsible for the shop's much-copied decor—a sleek yet cozy ambience featuring natural-wood shelves, white-tile walls, and stainless-steel counters.

While they're both very involved in the business, the Zabars find that they work best separately. Abbie designs all of the displays, package labels and catalogues. She also runs E.A.T. at Henri Bendel during the Christmas season. Eli oversees every detail of the business and, of course, the food. "I like to be at the shop by 6:30 in the morning, ready to cook," says Eli. "We start every day with empty pots because I like to use the freshest foods and prepare everything at the last minute." Together, Abbie and Eli search the world for fine foods.

The Zabars live in a beautiful sunlit apartment on Fifth Avenue, just a few blocks away from E.A.T. Abbie, also a "morning person," spends most of her time in the second-floor studio, working on her art—collages made from colored paper—or new packaging ideas for E.A.T. products ("We try to make the package truly sympathetic with the product").

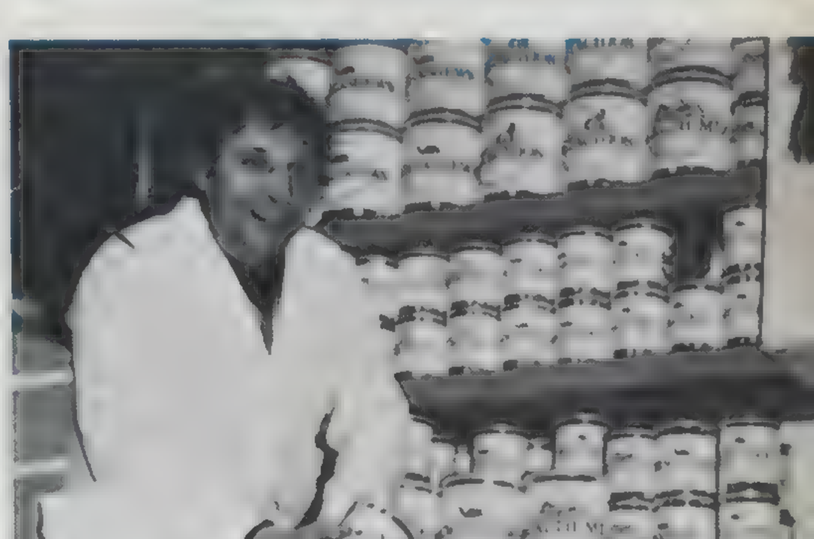
For the future, Eli and Abbie plan to turn their attention away from pretty European labels, will concentrate instead on finding wonderful American-made products. They're scouring small town newspapers, searching out people who make pure maple syrup or put up their own preserves. They plan to open ten E.A.T. franchises across the country this year, and hope to work together on books about food.

("View" continued on page 276)

Whether relaxing at home, *left,* or working at E.A.T., *right,* Abbie and Eli support each other's career interests.

Two of the Zabars' favorite possessions: a big fluffy grey cat named Timothy, *left,* and a well-organized studio in their duplex apartment, *below,* where Abbie works on the E.A.T. graphics and her own colored paper collages.

JADE ALBERT



Each is involved in an area of special interest. Eli, *left,* gives the finishing touch to a fruit tart. Together, *above,* they stock E.A.T. shelves with packages designed by Abbie.

Above: One of the food baskets from E.A.T. that can be ordered by phone and shipped anywhere in the country (Abbie did the illustration). For airborne passengers who don't like airline food, these baskets bring luxury dining back to travel. They contain such delicacies as shrimp in dill salad, thin brown bread, and fruit tarts; are part of the store's catering service.

ONLY YOU'LL KNOW they're replicas

. . of Oriental Gaming Tiles

In Imperial China certain Mother of Pearl Gaming Tiles were reserved for royalty. These tiles became works of art reaching their zenith during the Chia Ch'ing Dynasty (c. 1800—1820). Europeans were quick to create beautiful jewelry using these delicate pieces. Today these sell for hundreds of dollars.

Our Genuine Mother of Pearl tiles have also been hand carved, in our European tradition, with exact replicas of the subtle oriental designs. The singing bird is said to bring to its wearer joy and happiness; the lotus flower will bring peace and serenity.

These magnificent tiles in Genuine Mother of Pearl have been hand set into golden replicas of the original antique frames and made into exquisite necklaces, pins and earrings. The Collection is available at finer stores everywhere. It is priced from $10.00 to $25.00.

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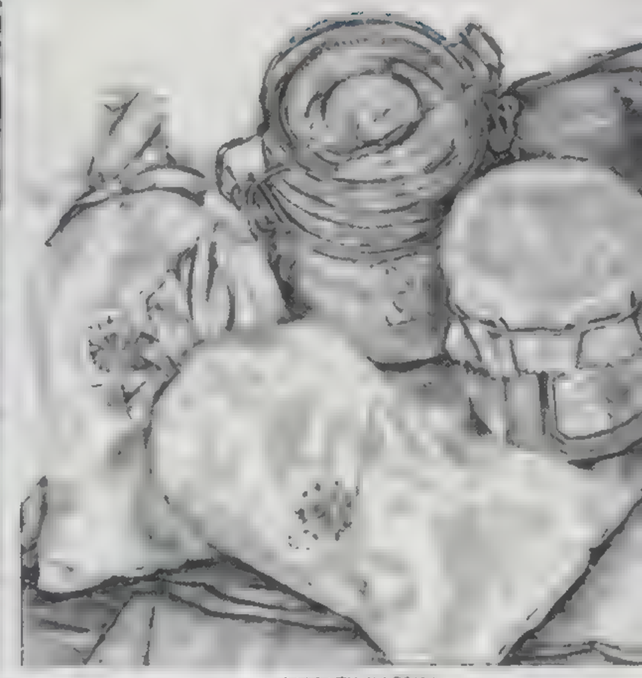
Continued

Newest "in": food as fashion

ERIC KROLL



NANCY KATSIN

The status gifts last Christmas didn't come in boxes from Gucci or Hermès. They were things like fresh white truffles flown in from France, limited-edition jams, honeys bottled at a European monastary. Leave it to Bloomingdale's to jump on this gourmet explosion. Under the direction of Pamela Krausmann, *above,* the store is planning a major renovation and expansion of its food department in the coming year. Irene Kuo is putting together packages of raw ingredients for Chinese cooking. James Beard and Bert Wolf will introduce "Who's Cooking in America in Bloomingdale's." Marcella Hazan (author of the well-known and well-loved *Classic Italian Cookbooks)* is overseeing the production of a pasta made from the best semolina flour and eggs—no liquids are added—that's so thin when it's wet you can read a newspaper through it. More of the food craze: designer-licensed gourmet products. Pierre Cardin already has something cooking with Maxim's.

THE HOTTEST, SWINGINGEST restaurant Los Angeles has ever seen: Mortons, owned by thirty-two year-old Peter Morton, who also owns the Hard Rock Café in London. The decor is strictly Californian—pink stucco, white trellises, birds of paradise. The menu features lots of fresh seafood, grilled steaks, and, for dessert, chocolate sundaes. The clientele—everyone from film producers to hairdressers to celebrities.

JADE ALBERT

"Mr. Chow" owners talk about styles of dining in three cities

Michael and Tina Chow recently opened their latest "Mr. Chow" restaurant in Manhattan. "It's probably our most luxurious," said Michael, as he took a pre-dinner break in the restaurant's sunken black and white lacquered dining room, with a Lalique-glass-door entrance. "Seventy percent of our New York customers have been to either our London or Los Angeles restaurant," points out Chow, "but in each city, there's a totally different attitude about food and dining out."

"In New York, women are much more confident about dining alone and ordering for their guests. Yet, it's not a city that encourages children to dine with their parents the way London does. In Los Angeles, we have a younger, more casual customer. They often start off with coffee or a salad. New York and London diners are much more alike. They're both serious eaters. The big difference: we serve more white wine in London, while New Yorkers still drink more hard liquor and cocktails. London's peak dinner hour is 9:30 P.M., while Los Angeles is an early dinner town—8:00 P.M. is the busiest time. Americans are the big tippers."

("View" continued on page 279)

THE PERFUME
NO TWO WOMEN
CAN SHARE.

CACHET

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EVERY WOMAN WHO WEARS IT.

PRINCE MATCHABELLI

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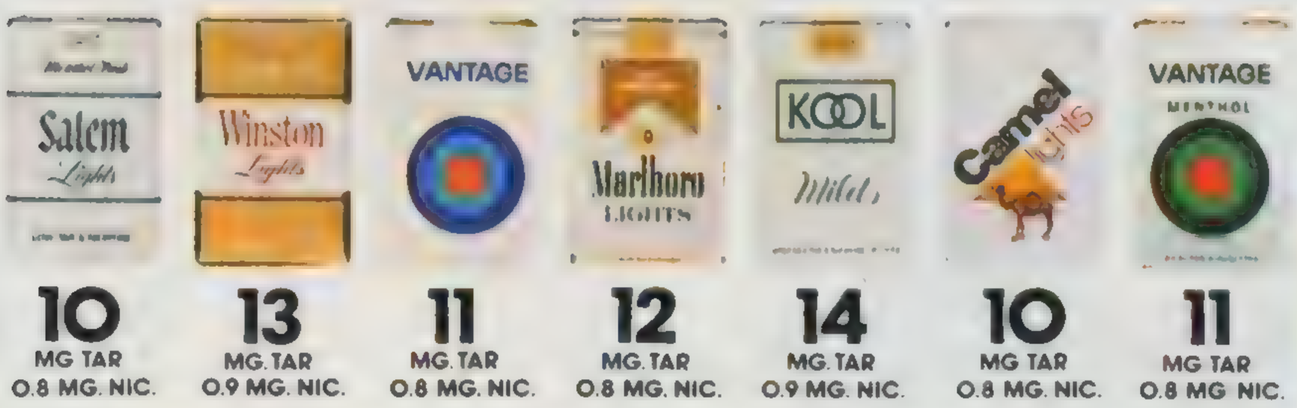

10 MG TAR 0.8 MG. NIC.
13 MG. TAR 0.9 MG. NIC.
11 MG. TAR 0.8 MG. NIC.
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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Source comparative 'tar' and nicotine figures: Either FTC Report May 1978, or FTC Method.
Of All Brands Sold: Lowest tar: 0.5 mg.'tar,' 0.05 mg. nicotine av. per cigarette.
Golden Lights: 8 mg.'tar,' 0.7 mg. nicotine av. per cigarette by FTC Method.

VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

What looks good—lasts—works—works *simply*: There's a feeling for classic, versatile clothes, right now . . . and this mood's affecting how we shop—more thoughtfully, and what we're opting for—for certain needs, certain moments. Part of us wants fashion, wants *more* from our clothes . . . part of us just wants quality. Fewer pieces—but the very best . . . not lots of confusing bits—but a few wonderful accessories that work: maybe it's a short muffler, a sock shot through with metallic threads, a single great ornament. You search out—in a man's shop, wherever you can find them—the ultimate cashmere pullover, the very-top quality corduroy pants. What takes classics beyond boring—to super-attractive—are new colorations, great fabrics, some extra-interest ornamentation. What you realize: There are some clothes you don't want redesigned. You just want the very best there is.

When you talk about classic clothes, in the U.S., the next word in line is often "preppy"; now we're seeing that traditional, "quality," collegiate look in clothes resurfacing, in bits for spring. "Preppy" means certain fabrics—colors—prints—cuts; "preppy," in the market now, is translating into: lots of madras, white flannel, oxford-cloth items, printed pants, fuller trousers, button-down-collar shirts. Reportedly, there's such a demand for oxford cloth, again, some manufacturers are having a hard time getting it. . . . Favorite classic—the polo shirt—could be this summer's fashion Ford: You see it everywhere, in every cut, color, and fabrication from cotton knit to solid sequins. Even the Europeans have done "polo": Gianni Versace, with silver stripes; Claude Montana, with massive shoulders. Basile did his backless. Big winners, though, are traditional Lacoste shirts, dresses and Ralph Lauren's striped "polo" dresses.

"There are some clothes you don't want redesigned by anyone. You just want: the very best"

Clothes—that no one can improve upon... wizardry with scarves ...men—outdressing women... Paris choices: pretty, fun!

If you get totally confused at a store's scarf counter—and become lost in a sea of 36" squares, 72" squares, 36" triangles, oblongs, mufflers—you're not alone. Working with scarves is the biggest problem most women have with accessories, says self-styled "scarf wizard"/lecturer/accessories stylist Willis Hill. For the past five years, San Franciscan Hill has made a career (at $250/day) of showing women how to use scarves, belts, jewelry; he appears at stores, at spas, on TV talk shows, works with private clients, business personnel; he can take a scarf and turn it into anything from a turban to a blouse to a neckline "rose." What he's found: Another common accessories problem. Says Hill: "It's knowing when to stop."

The prince never would find Cinderella . . . if the fairy tale were set in Paris, today. With the prices of leather goods what they are, some totally practical French have come up with a new solution to dressy nights-out: At the Paris shop Chiche, you can now *rent* shoes—boots, sandals—for a day, an evening. The borrowed shoes come to customers aired, perfumed, newly shined. . . . Where are clothes going, in the 'eighties? New York designer/patchwork artist/individualist Koos Van den Akker gives this prediction: "Women will be much plainer; men will be the peacocks." Koos' reasoning: Men, today, are much more conscious of dressing well; women want men to look good—interesting—different. And while women in the 'eighties, thinks Koos, may start wanting to be able to fall back on a dependable uniform dressing, the trend is for men to take greater interest in their clothes—in themselves—in wearing something more individual than a rubber-stamped Wall Street look.

New direction: jewelry—by Madame Grès. This Paris institution/haute couturiere has teamed with Cartier to produce their first line of jewelry—sapphire and pearl collars, pearl and jewel-clasped necklaces, pendant earrings, vermeil and silver pieces, all with the Madame Grès touch. They're set for a U.S. debut at Cartier, New York, this spring. . . . What's looking new, again—clean, classic? Argyll. Argyll-patterned mufflers, socks, the palest argyl pullovers, worn for spring with neat white flannel pants and flat shoes. It's a softer, prettier take on this season's sharp geometrics. . . . When choreographer Twyla Tharp's new "Brahms' Paganini" work debuts at Broadway's Majestic Theater this month, you'll see the debut, too, of the work of a new dance costume designer: Ralph Lauren. For Twyla, Lauren has done his first work for the stage; he's putting her men dancers into linen trousers, the women into soft bloomers, little camisoles.

Decorated sweaters, updated "sweatshirt" dressing: Those special, movable pieces that are selling everywhere, here, have been standouts in Paris, too: Wild, one-of-a-kind handknit patchwork sweaters (at Paris' Colette Nivelle) . . . padded-shouldered, star-studded sweaters (from Francis Laurent) . . . Claude Montana's turtlenecks, with studded suede shoulders . . . pastel mohairs from the Theirry Mugler boutique. The Paris sweatshirts? As Agnes B. has done them, they're below-knee hand-dyed dresses, tight at the hips, wide at the shoulder. Her "art sweatshirts" come handpainted and numbered, like lithographs. . . . When French women "dress," what are they opting for? Seen at Paris' new, chic Cecconi restaurant: Not pants . . . but suits, fur boas, discreet jewels, even gloves, on the lunching crowd. The handbag hit is old-standby quilted Chanel shoulder bag. And that is about as classic as you can get.

—KATHLEEN MADDEN

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THE NEWS IS COLOR... AND HOW YOU WEAR IT!

No great surprise: nothing does more, or does it faster—to change a look, to update it, to give it impact—than the right accessory. It's a basic fact of dressing.

What has changed now: there are two different ways—not mutually exclusive—to approach the whole subject of accessories. One is to keep to a low-key subdued style of dressing and to depend on the "shock" of a strong accessory to finish the look. This season, stronger than ever—with differences in coloring, in the use of texture, and in proportion. And—something else you should know about this way of dressing—not only have the accessories changed, but the base pieces have changed as well. This is a season in which you're going to want a perfect silk shirt—a shirt with a collar soft enough to pull out over a jacket. And the jacket is softer—easier and a little longer. A season in which a good-looking straight-leg pair of pants is important, a more easygoing skirt, a small-fitting silky kind of T-shirt. In other words, new versions of the most reliable pieces for day.

The second way of dressing—to use clothes as the accessory: a jacket, a top, a sweater, even a raincoat. Any piece unique and strong enough to move around and to carry off a series of looks—day or night—is an accessory. And what all of these accessories have in common: more design, more color, *more*. A raincoat that's more of a raincoat: in shiny purple-with-turquoise. . . . A jacket that's more of a jacket—in black-and-white checked wool, pleated at the shoulder, with one low button . . . A sweater that's more of a sweater—a black cardigan flashed with gold Lurex stripes or an appliquéd pullover. Every one, "one-of-a-kind" special—the way every good accessory is special.

In the context of today's dressing—it's been happening for awhile—accessories are not fashion afterthoughts. Whichever approach to dressing you take, they set the pace . . . and the style—as you'll see in the following guidelines to the news. . . .

● First, don't judge today's accessories by yesterday's definitions. The dictionary defines a "neutral" as "not being decided or pronounced in characteristic." Now, when you're talking about new accessory neutrals, you're talking about something very different . . . about violet or turquoise, about red or fuchsia—as shoe colors, as bag colors . . . as neutral colors because they behave the way a neutral behaves in their versatility, in the number of ways you can wear them. (*Tip:* One way *not* to wear them: as a matched set. You don't add a red shoe to a red bag. . .!)

● Typecasting an accessory as day or evening is no longer valid. Now, there are "evening" accessories that add a special, sharpened glamour to day dressing. A wide white enamel cuff set with colored stones, for example—far from confining it to evening, you can wear it (you'd love it!) with a suit for day, with a knitted chemise. And, in the simple thing of adding that one cuff: a different look and a different feeling to that suit, to that dress, to anything you put it with.

● There are new day-into-night accessories. There's the unexpected contrast, the enormous style of a black-and-white spectator pump when it's worn at night . . . worn with a brilliant-color dinner suit or an easy pyjama. If you owned the kind of unique lightweight wool jacket that works as an accessory, you'd play that jacket for easy-evening over purple crêpe de Chine—pants and a top . . . over a printed silk dress in sapphire-and-yellow. And there's the very modern—very racy—look of a new bicolor sport moccasin in deep-mauve leather on a white crêpe sole worn at night with white pants and a knockout sweater.

● The strongest "color" effect in accessories this season: black-and-white. With the right accessory, you can get the most fashion mileage for your money . . . with a black-and-white spectator shoe . . . with a laminated zebra-striped wood cuff . . . with bicolor enamel earrings . . . with a flat-to-the-body shoulderbag in black-and-white. A black-and-white accessory "takes down" the sting of brights, or you can use bright color to contrast with the clarity of black-and-white. It works both ways. What doesn't work—a fashion trap to avoid—wearing every black-and-white accessory you own . . . at once.

● Best accessory to start with: shoes. Hit that first and you're set. You've never seen shoes as well-designed, as sensational in coloring as you're going to see this issue (this season). Neutral-color shoes—new and classic neutrals—from off-white to peanut-beige to the strong new reds, yellows, blues, fuchsias . . . in textured leathers, in textured metallics . . . in a variety of heel heights (for day, a wonderful variety of *lower* heel heights).

The new impact of a shoe—reason enough to make it the starting point. But there's another: the color you go with in shoes determines the other colors you add. Go with a black-and-white spectator, and you can add a violet leather belt or a red clutch. Go with a turquoise shoe, and the color you want in a bag is white or black-and-white. What you want to remember—and it's the whole secret to wearing color now—only one strong hit of color. Too much—and you throw the balance of a look. *Tip:* It's easier to start with more color and subtract pieces than to add color.

● At night, if you're dressing all in white, all in black, or in any one soft color, you can add a special-effect accessory. This is the moment for a shoe that combines high color with high shine. And—one time you want color with color—a new ultra-sheer stocking that matches the shoe color (the good news is, this year there really *is* a stocking-to-match).

You can take more color on the arm at night: more of the same color, or you can mix colors in a stack of new flexible, bright bracelets. You can add more shine—in face-lighting crystal earrings, a silver-mesh scarf.

● Best "extra" to own: one of the new standout tops—unique, upbeat, and very ornamental. A rugby-striped sweater shimmered with a surprise of iridescent paillettes . . . a small beaded wrap-jacket . . . a one-shoulder top in bright-color silk. What you wear with any one of these tops: something very simple—white pants, a black charmeuse skirt, black silk pants, any piece that works as a background.

● Never underestimate the effect of color in makeup. Now, makeup worked out to wear with color, but in unexpected ways, with new options. With subtle colorings in clothes, the softness of a monochromatic face—mauves, pinks—shades of one-color makeup used everywhere. There are new makeup neutrals—as sophisticated as the new accessory neutrals—in different kinds of reds and blues (in sheer 1980-formulations—there's nothing heavy or heavy-handed about them). There are clear bright colors for nails—which move into the category of "accessory" when you're in clean colors for day . . . in brilliant metallic sandals at night.

● But color—all color—is only as good as the base it goes on. Because we're concentrating on the accessories, on all the "details," doesn't mean we're losing sight of the larger picture. The most important changes—in both fashion and beauty—are the ones that start with you—your changing attitudes, your changing demands. As you're about to see, next page . . .

ACCESSORY TIPS

HOW TO MAKE THE MOST OF YOUR LOOKS!

The subject of this, of every issue: making the most of the way you look. Now with a different focus of attention: on the new variety of elements in fashion and in beauty that do more, that count for more. And what's involved isn't only a new approach to dressing—one based on a working-out of accessories and of color—or a new thinking on beauty. The real difference starts with you—with your changing demands and expectations, with an increased self-awareness, a new sense of priorities...

Part of your new self-awareness: a real concern for what works best—whether in a haircut, a skin-treatment system, or a makeup. And the realization that the best doesn't always come easy. There's a new willingness to invest in the kind of expert advice, expert thinking that starts you off in the right direction. It's no longer considered a luxury to do so, or a form of self-indulgence; taking advantage of what the experts offer is simply acting smart. With the right start, you have the base you need for looking and feeling better; one that pays long-term dividends. On the next eight pages, you'll be seeing a beauty assembly line, a battery of experts in action. The point: not that you need all of them all of the time. But to show—in a very attractive way—what expert help expertly applied *can* do. . . .

Once you have that send-off, the rest is up to you. The biggest difference—still—is in what you can do for yourself every day. Important to remember: an expert is not a substitute for an effective everyday beauty regime . . . or for the kind of healthy self-maintenance that "amortizes" any investment in beauty.

Part of the new beauty thinking: the continued demand for skin treatments that perform. And there's a continued response from the beauty industry to meet that demand. Now, from Elizabeth Arden, Millenium: a new program developed for "maturing" skins. The way—Millenium's unique claim—by accelerating the rate of cell renewal, a process that slows with age. In "young" skins, the time it takes for new healthy cells to rise—from the inner epidermis, where they're formed, through the outer epidermis to the skin's surface—is about two to three weeks. As skin ages, it can take twice as long.

There are four Millenium products: Hydrating Cleanser, Revitalizing Tonic, Day Renewal Emulsion, and Night Renewal Creme. According to John A. Cella, Ph.D., vice-president of research and development at Arden, when the products are used in the proper combination, they return the cell "turnover" rate to its former, faster self; and, because the skin "functions" in a younger way, it looks and feels younger: it can use and conserve moisture more efficiently, it has a smoother, more glowing appearance. With a little help—with a little care—from you, it's skin that can take better care of itself! . . . Hair, Edward Tricomi of Pipino-Buccheri Salon.

Denis Piel

HOW TO MAKE THE MOST OF COLOR IN MAKEUP

Along with the change in the way you think about color in fashion, there's a different way of thinking about color in makeup . . . as an "accessory" in itself. It has to do with unexpected makeup colors and "new" neutrals—and how you wear them . . . with color used differently and in different combinations—and what you wear them with. . . . In a season of color, makeup is the most important "finish."

The new neutrals... *The same versatility you get from an unexpected neutral color in a bag or in a shoe holds when it comes to color in makeup. The unexpected neutrals here: a different red —sheerer, clearer, with a different kind of texture. And blue—another "new" neutral—a smokier, prettier kind of blue.... There's an unexpected difference in the way they're worn, too, as foils for clothes reflecting the same color intensity—left, Ungaro's remarkable, clear-colored red silk jacket, top, and skirt.*

One of the nicest things about the new neutrals (see color swatches, *left*)—they work with almost anything, are flattering to almost any skin tone. . . . Here, the blue-shadowed eye—lined in Parrot Blue pencil, brushed in Blue Horizon shadow. Lips are lined in Ruby, filled in with Springtime Red lip color . . . Passionate Red nail color. All, Christian Dior. Hair, Alex Hilliard of Xavier; makeup, Joey Mills; nails, Gerri Kyhill of Gerard Bollei.

Stores, details, and accessories, next to last pages.

Denis Piel

TO MAKE THE MOST OF

COLOR IN MAKEUP

The monochromatic face

...When you're dressing in colors with a certain sophistication—a subtlety—the way you work with color in makeup—with makeup as an accessory—should have a subtlety, too. With pearl grey or ivory, with understated pales (here, Mary McFadden's creamy pleated tunic over trousers): the soft appealing effect of monochromes—a carefully arranged one-color palette that "works as a unit"—with a variety of options: tones of brick, of coffee or pale coral...opposite, the whole range of pinks—from pale mauve deepening to rose and dark raspberry...

A beautiful example of what monochromatic colorings (swatched *left*) can do.... From Revlon, Jungle Violet/Sugarloaf Pink shadows on eyes; Wine with Everything blush applied a new way—starting on the "apple" of the cheek, curving up and around the brow bone. Lips are colored in Carioca Pink, darker in the corners and in the center of the lower lip (to emphasize fullness) ... and matching Carioca Pink nails. Hair, Christiaan; makeup, Wendy Whitelaw; nails, Neysa of Gerard Bollei. Stores, details, next to last pages.

COLOR IN MAKEUP

HOW TO MAKE THE MOST OF

The movable pieces... *For a certain level of evening dressing, the way you use color in makeup takes on special, added interest.... With black, with glittered or jeweled fabrics (opposite, Stephen Burrows' black glittered jacket and dress), there's more of a play of special effects and unusual color contrasts: versatile colors that move around, that work in more than one way—as shadows, as liners, as highlighters. There's even an opalescent shimmer (the most "movable" piece) to use all over—on the eyes, cheeks, lips, everywhere!*

Newest colors (samples, *at right*) with a freedom in the way you wear them. . . . From Esteé Lauder's Grand Tour Colors: on the lid, Canary, Pink Amethyst, Deep Sea Blue, and Violet Sky eye colors to experiment with in different combinations, different ways (for example: you can use the Canary gold on the browbone as a highlighter . . . on the lid as a shadow); on the cheeks, Brandied Coral powder blush with Shimmering Opal blushing cream; on the lips, Boulevard Pink lip color glossed with Iced Opal . . . the sheer nail color, Champagne Shell. Hair, Bob Fink of Pipino-Buccheri; makeup, Wendy Whitelaw; nails, Diana of Moi Cosmetology.

Stores, details, and accessories, next to last pages.

Denis Piel

You run, play tennis, take exercise class—great! But fitness is only one part of body care. Another vital factor: skin care. And that doesn't mean just your face. It means the 90 percent of your skin that's below the neckline. To make care easy, help it work—there are individual systems, individual treatments for every part of the body now—down to your toes!

One of the best things to do for your skin: have a massage. Beyond the delight of feeling pampered and the tranquilizing, de-tensing effect—it's a wonderful skin treatment. What all the kneading, rubbing, tapping, and stroking does: improves circulation; brings the blood supply close to the skin; and, when it's done with an emollient, eliminates dry, patchy areas. You get maximum benefits when the skin is thoroughly creamed before massaging, particularly with a cream designed specifically for the purpose—Jean d'Aveze Special Body Massage Cream, for instance. The heat of the massage helps the cream to penetrate, leaves the skin smoother, suppler, glowing! The point of the pearls: There's a special give-and-take between beautiful pearls and beautiful skin. They share the same kind of luster, the same flattering glow. The wonderful strand, which you see here, from Carimati, is of gem quality, perfectly matched pink Burmese pearls.

The fact: There's a clear difference, not only between the skin on your face and the skin on your body but in the quality, texture, and consistency of the skin on individual parts of your body. The news: more and more skin treatments are being developed and formulated to cope with these differences. Now: for the delicate areas around the throat and upper chest—an absorbable, highly emollient cream. For the breast—a very light cream, fragrance free because of the sensitivity of this skin. For the elbows and feet—a slightly more abrasive cream to help skin slough off hard, tough patches. And, because the skin at the front of the legs is very thin—a cream that's richer, more emollient. Using the right cream for the right spot doesn't mean using more cream. Or taking more time. And it pays off—in firmer, more beautiful skin—all over.

Denis Piel

There's the bareness that comes with summer. And this season, there's also a much greater focus on legs and feet. One look at the new clothes, the new shoes, starts you thinking about a pedicure, bright nail color. Remember: your nails have problems like your skin's. They need care, treatment, support systems. Fortunately, there's a nail product for every nail problem. Ridge fillers, nail hardeners, conditioners. Menders for nails that break. Moisturizers for cuticles that tear. Not that you're likely to need them all. Just choose—use—the ones that work for you. Quick tip: Even if it has no polish, clean the nail surface with remover. It eliminates oil, dirt, soap film which can affect the finish and wear of new color. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Vincent Nasso; pedicure, Mariz of Moi Cosmetology; massage, Danusia Pawska.

The perfect ornamented jacket, *this page,* bugle beads on black organza in Halston's simple wrap shape. The kind of jacket that will keep going for years. The black organza pants—only the beginning of the ways to wear it. Turnout, about $1,300. Halston Originals. Halston Boutiques, NY, Detroit, Costa Mesa; Lillie Rubin-South & West; Jacobson's; Sakowitz. . . . The delight that starts at the skin with Shu-Ba's black embroidered silk teddy, *opposite.* About $90. Saks Fifth Avenue; Neiman-Marcus. *Beauty Note:* In the same upbeat spirit—Halston's A Fresh Look at Pink makeup collection, late in March. On these eight pages: hair, Garren at The Plaza; makeup, Alberto Fava. Accessories, men's fashions, last pages.

On these eight pages, the best tops—unique, upbeat, "un-basic." They set the pace, change a mood, pay off in pure pleasure—every time

Avedon

TOPS!
PURE
PLEASURE

TOPS!
PURE
PLEASURE

What to expect in sweaters: the unexpected! They're modern decorative, witty—delightful to wear

What Castelbajac does for a cardigan, *opposite:* sleek, body-close, flashed with Lurex. Terrific with white pants. Sweater in wool/cotton, about $375. Saks Fifth Avenue. . . .
From Sonia Rykiel, one of the pioneers in this kind of sweater dressing, *below:* a wonderful go-anywhere white sweater. The surprise: small black panels winging down the sleeves. In wool/angora. About $235. To wear with matching pants, any pants or skirt you own. Henri Bendel; Hudson's; Theodore, Beverly Hills; Amen Wardy, Newport Beach, California. . . .
Beauty Note: The decoration you're aware of, but don't see: Sonia Rykiel's 7e Sens fragrance.
Accessories, additional stores, men's clothes, next to last pages.

TOPS!
PURE
PLEASURE

What these standout new tops have: freewheeling style, the jolt of color: presence!

Quick as a camisole, but with much more impact: Chloé's knockout one-shoulder blouse, *this page*. About $471. Tucked into Lagerfeld's matching silk crêpe de Chine skirt (about $906)—a knockout dress. For an extra touch of delight: Chloé Parfum. Elizabeth Arden Salons; Nan Duskin; Barton/Sligh's; Giorgio, Beverly Hills. For "bounce"—Stephen Burrows' small black jersey top with brilliant free-form appliqués, *opposite*, about $220. Here with matching black rayon pants, about $270. For Pat Tennant. Henri Bendel; John Wanamaker; Trevi, Pittsburgh; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Lina Lee, Beverly Hills. Accessories, additional stores, men's fashions, last pages.

Avedon

The "un-classic" linen sweater set, *this page*: a longer, narrower body camisole and a rounded bolero-shaped jacket, in an unmistakably Missoni color mix. With cotton pants, about $585. Saks Fifth Avenue; Higbee's; Balliet's; Bullock's. . . .
Count on Perry Ellis for spirited sweaters. The one, *opposite*, cropped-short, crunchy cotton chenille (about $130). Over his cotton shorts (about $38), proper trousers or a skirt. Bloomingdale's; Saks-Jandel; Hudson's; Ultimo; Balliet's.
Beauty Note: For the spirited feeling, a red lipstick: Estée Lauder's Riviera Red.
Accessories, details, last pages.

The sweaters go on...
and the delight. And the only thing that does more than a sweater—a sweater set!

TOPS!
PURE
PLEASURE

Avedon

IT STARTS WITH ACCESSORIES—WHERE YOU GET THE MOST—AND THE MOST OUT OF—COLOR THIS SEASON

On these ten pages, color at its newest—and its best—in accessories, in fashion, and in the new ways they go together. The starting point, the season's strongest "color" statement: black-and-white and black-and-white with color—new bi- and tricolor dressing that works the way a neutral works. The "real" colors ahead: vibrant shades of pink and purple, turquoise and blue. Hand in hand with color—in the world of accessory dressing—a difference in materials: sophisticated new types and textures of plastics, and silver used as an element of pure shine. Another difference—one that applies to everything—a new cleanness: these are all pieces with a sharp, graphic quality, and a scaled-down, workable proportion. . . . **1.** Fast start: a new bicolor sport shoe: wine-red leather on white crêpe. Joan & David, $52. **2.** Color to go—with any neutral base of dressing—a new smaller-sized shoulderbag in brilliant purple. Maud Frizon, $130. **3.** The new hit of silver—Elsa Peretti of Tiffany's sculptured sterling buckle ($170) on a narrow white leather sash ($30). **4, 5.** All the wit of bicolor dressing in two scaled-down clutch bags. The smallest, in diamonds—and in spades (on the other side), $65. The other, with a geometric circle design—black reversing to red, $195. Both, Maud Frizon. **6.** The bicolor belt—strong, sharp. Givenchy for Colony Designs, $28. **7.** Color accent: iridescent turquoise "dome" earrings. Pierre Cardin, $18. **8.** Sheer—real—color for legs: stockings to match one of the glorious new shoe colors. Hanes Hosiery, $3.

All prices approximate. Stores, details, next to last pages.

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WHERE YOU SEE THE MOST COLOR IN CLOTHES—AT NIGHT, AND IN SPECIAL PIECES THAT WORK THE WAY AN ACCESSORY WORKS...

Maximum color!—*left*, at its strongest and most appealing for evening. Here, combined in an unexpected "tricolor" dinner suit from Bill Blass: with a chartreuse wool gabardine jacket over red wool gabardine pants and a purple silk crêpe de Chine shirt . . . and worn with the cool contrast of a black-and-white spectator pump. Key to a look like this: each piece, each color is special enough to move out on its own. Suit, about $1,150. Elizabeth Arden Salons; Nan Duskin; Montaldo's; Rich's; Harzfeld's . . . . *Beauty Note*: Fragrance lends its own "color" to fashion. Keeping with the mood—Bill Blass perfume. The color difference in a raincoat, *right*: Issey Miyake's shiny-thin nylon in brilliant purple-with-turquoise. It's a difference that gives a whole new versatility to dressing: this is a coat that moves with all the ease, all the punch of any good accessory! About $275. With matching pants, about $115. Dianne B., NYC; Ultimo, Chicago; Charles Gallay. . . . *Beauty Note*: Color news goes on in makeup: the soft new monochromatic face. Here, Borghese's Winged Violet eyes, Plum Plume cheeks, and Firebird lips. Hair, Garren at The Plaza; makeup, Alberto Fava. Accessories, next to last pages.

Penn

1. In bicolor snake, a perfect smaller shoulderbag. Morris Moskowitz, $225. **2.** Bicolor "bias" bangle. Cathy and Marsha for Catherine Stein, $15. **3.** Clear, flexible acrylic bracelet. Isaac Manevitz for Ben-Amun, $25. **4.** Judith Leiber's sleek snake clutch, $400. **5.** Color-plus-shine on a leather belt. Morris Moskowitz, $24. **6.** Collectibles: flexible bangles in pearlized acrylic. Carolee Designs, each, $13. **7.** Color-to-add: a snake belt held by "silver." Marchant, $55. **8.** Ribbon-swirl metallic earrings. Victor Carranza. $75. **9.** Yves Saint Laurent's bicolor pump. $125. Sheer-color stockings, Electric Sok, $3. **10.** Ombréd stretch cuff with "gold." Isadora, $45. **11.** Surprise texture/color in a leather clutch. Barbara Bolan, $245. **12.** Update: Barry Kieselstein-Cord's smaller silver "Colt" buckle on colored lizard, $455. **13.** Bonwillum's half Lucite/half painted-wood bangle, $50. **14.** Iridescent-color earrings. Pierre Cardin, $16.

THE BEST OF COLOR—
PINKS, PURPLES, BLUES—
TO WEAR WITH NEUTRALS,
WITH BLACK-AND-WHITE...

Penn

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THE WHOLE IDEA OF BLACK-AND-WHITE WITH COLOR ISN'T CONFINED TO ACCESSORIES. AT ITS BEST—THE WAY YOU SEE IT NOW—IT'S A COMBINATION THAT APPLIES TO ALL AREAS OF DRESSING

The delight and the very real difference, *opposite,* in a bicolor chemise the way Adolfo does it . . . as soft, narrow-on-the-body sweater of a dress with bright-color accents! About $450. Saks Fifth Avenue; Montaldo's; Balliet's; Sakowitz.

Beauty Note: More of the Adolfo charm in his fresh flower fragrance.

All the key elements, *above,* starting with one of the season's best accessories: Ungaro's perfect one-button jacket—easy-fitting, longer—in a small black-and-white wool check, "pinched" at the shoulder. If you owned it, you'd wear it over and over. . . . Over color, when the color has the bite of his printed wrap skirt and piped T-shirt, both in silk. Jacket, about $600. T-shirt and skirt, about $750. To order at Saks Fifth Avenue. Also at Stanley Korshak; I. Magnin; Emanuel Ungaro Boutiques.

Beauty Note: Another key accessory color now—that of makeup. From Frances Denney, strong new neutrals: Pink Willow eyes smudged with Black Kohl pencil, Spicy Plum lips. Hair, Garren at The Plaza; makeup, Alberto Fava. Accessories, next to last pages.

THE HIT OF BLACK AND WHITE IN EVERY KIND OF ACCESSORY, EVERY TEXTURE. THIS SEASON, FOR ADDING FINISH TO A LOOK...FOR "PLAYING" AGAINST BRIGHT COLOR, NOTHING ELSE COMES CLOSE!

ALL ABOUT COLOR!

1. "Poker chip" earrings. Isaac Manevitz for Ben-Amun, $10. **2.** Perfect white-for-summer bag: the Hermes envelope clutch in calf, $985. **3.** A clean 1/2-inch belt, in leather. Morris Moskowitz, $15. (Just visible—Oscar de la Renta's beaded jacket sleeve.) **4.** New finish: bicolor cotton muffler. Jeffrey Aronoff, $48. **5.** At night: YSL's black-with-rhinestone scroll pendant, $60. **6.** The shoe of the season—the black-and-white spectator—on a low heel! Evan-Picone, $76. And the all-white pump, **7.** on a medium shaped heel. Diego Della Valle, $130. With sheer black stockings! Danskin, $4. **8.** Bonwillum's pentagon Lucite bangle, $60. **9.** White contour belt that sits on the hip. Colony Designs, $26. **10.** The sharpness of a flexible bicolor cuff—to wear with color! Isaac Manevitz for Ben-Amun, $15.

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Once you own the basics, there's a whole other realm of bra-dressing, closer to the world of lace-touched lingerie than anything else—looks with a new feeling of luxury, a different sense of allure...

UNDERSTATEMENTS... A DIFFERENT KIND OF ROMANCE

Deborah Turbeville

The bras on these six pages are more than just pretty—they also do the job. We're not talking about heavy support, but for the average-sized woman, there's a new variety of exceptionally pretty lingerie in new "neutrals"—blush, nude pink, black—in luxurious fabrics (in the *background, above,* a shimmery "unitard" from Pavlova's Pointe NYC)....*Foreground, above:* A find—a bra that really works and looks like this—Olga's sheer, champagne-colored lace bra, polyester, about $8. Bloomingdale's; Woodward/Lothrop; Sakowitz. Added touch: new Halston Body Sparkle. Accessories, last pages. All hair, Harry King; makeup, Vincent Nasso.

UNDERSTATEMENTS... A DIFFERENT KIND OF ROMANCE

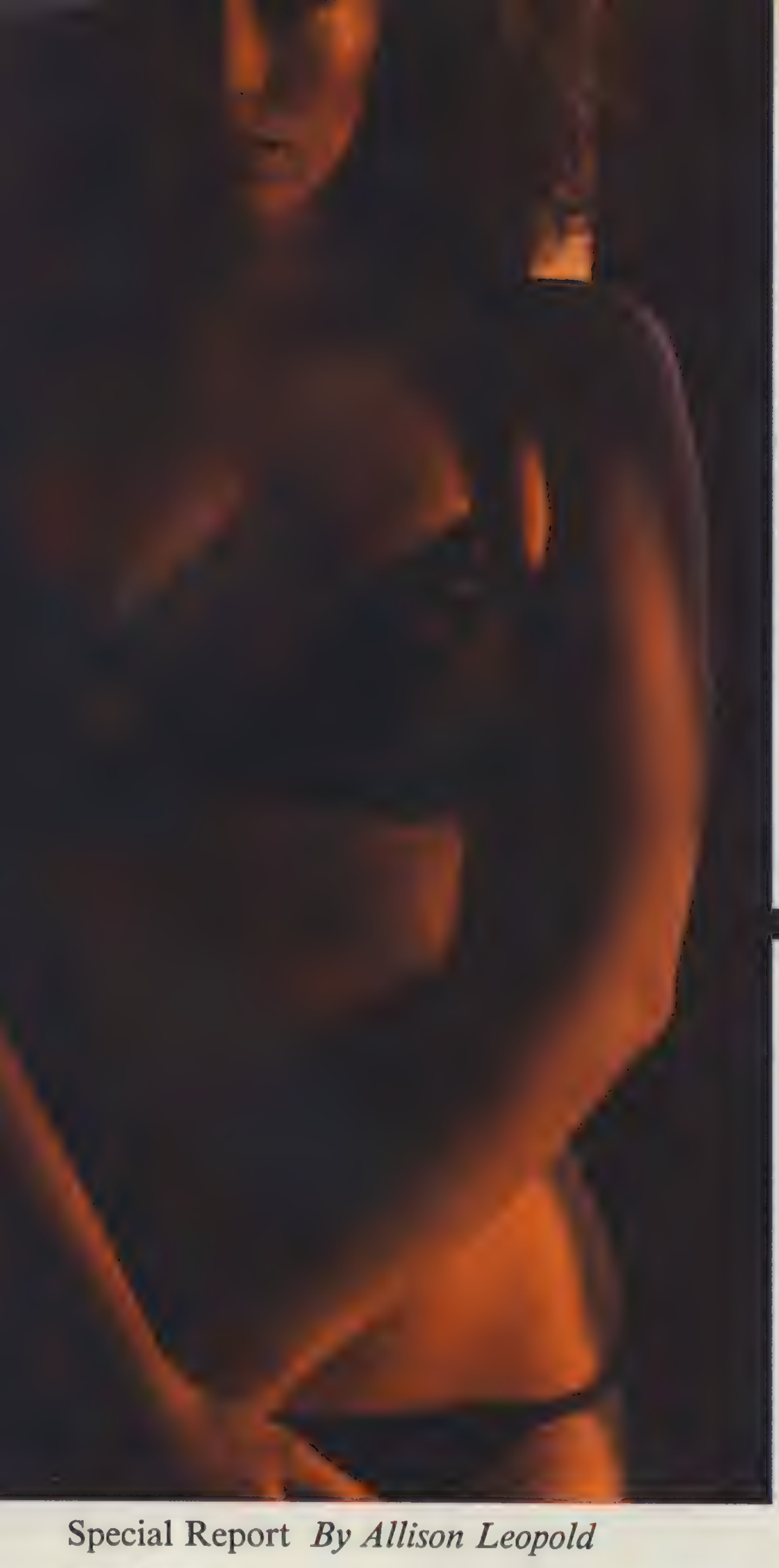
The new sense of ornamentation...
From left: A "drift of lace" teddy with antique rosettes, wrapped with lavender ribbon. Nylon, by Sami for Savage Designs, about $35. Bloomingdale's; Coco, Coconut Grove, FL; Chico Chica, Key West, FL; Lingerique, Troy, MI; Bullock's; Subrosa, Mill Valley, CA.
...Kayser's creamy scallop-edged, all-over lace bra. Nylon, about $8. Plymouth Shops; Judy's, Van Nuys, CA.
...From Ora Feder, in blush-colored silk chiffon, ribbon-cupped, gilded with Lurex threads. About $40. Ora Feder Boutique, NYC; Lingerique, Troy, MI. Accessories, next to last pages.

Deborah Turbeville

UNDERSTATEMENTS... A DIFFERENT KIND OF ROMANCE

The trend toward prettier, more feminine lingerie under everything night and day...and the new "softness" of a black bra—the difference is delicate openwork, embroidery, lace... *Left to right:* Janet Reger's adjustable strap bra in embroidered French Calais lace (the covered "invisible" hardware is just one of the softeners). Polyester, about $40. Neiman-Marcus....From Christian Dior Foundations, a bare black point d'esprit bra with adjustable straps. Antron/Lycra with nylon cups, about $13. Saks Fifth Avenue; Marshall Field's; Frost Bros.; Bullock's....For shaping, Prima's underwired demi-bra in black scalloped lace. Antron/Lycra, about $55. Saks Fifth Avenue; Montaldo's; Neiman-Marcus; I. Magnin.... Another softener—the gentle gilded sheen of Charles of the Ritz Goldlights Liquid, on cheeks, collarbone. Details, see next to last pages.

Deborah Turbeville



the long-range effects of bralessness. Today, more women than ever are actively involved in regular fitness programs. According to the Women's Sports Foundation, thirty-six million women over the age of twenty exercise three times a week. Other industry surveys report that 75 percent of all women under the age of forty-five participate in a wide range of physical activities on a regular basis—

FIRST—MOST IMPORTANT—QUESTION: DO YOU REALLY NEED A BRA? . . .

The answers to all your questions about bras...

cycling, tennis, exercise class, hiking, jogging, golf, and the like. And while these activities may go a long way toward firming thighs or whittling waists, they can also "ruin" breasts.

The fact is there are no major muscles to support the original contours of a woman's breast. The breasts develop from skin tissue—much the way sweat glands do. They extend down to the muscle layer of the body, unattached to the underlying muscle wall. The pectoralis ligaments of the chest aren't true ligaments at all, according to Christine Haycock, M.D., trauma surgeon and associate professor of surgery at the New Jersey College of Medicine. The breasts are actually made of fibrous tissue that stretches easily. What that means: For women of a certain size—generally B cup and over—bralessness *will* increase sagging, hastening the effects of time, motion, and gravity.

Says Randolph H. Guthrie, M.D., clinical associate professor of surgery and associate attending surgeon, The New York Hospital-Cornell Medical Center: "Generally, women should wear bras. There is a variable. The degree of sag is proportionate to the size and weight of the breast. For the woman who wears an A cup or a small B—where the breast hasn't much weight—the effects of gravity can be minimal. A woman can judge for herself . . . *(Continued on page 362)*

Special Report *By Allison Leopold*

Through the centuries, the female breast has been the subject of appreciation—celebrated in story and song, serving as inspiration for some of the most memorable works of art—as well as of cruel and unusual punishment: a victim of the changing whims of fashion and fancy. The extremes of the last hundred years are a paradigm of such abuses: the full-breasted, tightly corseted turn-of-the-century beauty . . . the flattened flapper look of the '20s . . . the propped-up sweater girls of the '40s . . . leading up to the "natural" bralessness of more recent days.

In the last few years, however, attitudes toward brassieres have changed dramatically. The focus on health and fitness has made women concerned with

Sissy Spacek

PEOPLE ARE TALKING ABOUT...

Denis Piel

This is Sissy Spacek. Yes: the one who played Carrie. Who went on to play a weird waif in Three Women and in Welcome to L.A. Time passed while Sissy rejected many parts calling for weird waifs. She was waiting to play a grown-up woman. Now, twenty-nine years old, she's back with two movies—Heart Beat and Coal Miner's Daughter—and she's an incredible surprise, on screen and in person

Sissy Spacek is a small gutsy woman who has tremendous zest and irresistible warmth in the Southern manner. This must surely come as a surprise to everyone stuck on the memory of her as the spooky, unutterably sad teenager in *Carrie*, the horror film that served as her major debut. The potency of that image is such that people still react to her name with a dramatic shudder, and remark that they sense "something weird" about her. "Such a *strange presence.*"

Almost four years after *Carrie*, Sissy is breaking out of the stereotype her success as Carrie invented. Two new films reintroduce her as two very different, sympathetic, adult women. The women are so different, in fact, you begin to notice that Sissy is one of the few actresses who completely disappears into a part. You can imagine all the women she has created gathered in one room, milling about, all with their separate lives.

With *Heart Beat*, she adds a deb to the group, a golden girl of the 'fifties caught up by the first Beatniks.

In *Coal Miner's Daughter*, Sissy becomes Appalachian Southern, playing the dirt-poor, uneducated Kentucky girl, one of eight children, who grew up to be Loretta Lynn, the "first lady of country music." (Yet another surprise: Sissy does all her own singing.)

Sissy is a different kind of Southern. She grew up in a little town in Texas, and is choosing to spend a lot of her time now in Virginia, where she and her husband Jack Fisk have a working farm.

Sissy carries her geography with her—in the fresh country air she seems to exhale, and in her speech. She says "Ahm" for "I'm," drops consonants left and right, and says "tee-niney" to indicate "very small."

She herself is on the tee-niney side, with those fine, carved, bird-weight bones, and coloring as delicate as a hand-tinted photograph; and with all this ethereality, she's got a handshake that would do a six-foot cowpuncher proud.

She is an ardent woman,

(Continued on page 371)

PEOPLE ARE TALKING ABOUT

JOHN FOWLES

EDITOR'S NOTE: *John Fowles is the author of "The Collector," "The Magus," "The French Lieutenant's Woman," and, this month, of "The Tree," a book-length essay, a meditation on nature as the wild and "greenly beautiful." On the tree as entwined through the real and imaginative life of man. And here, on the miraculous, profoundly sensual experience of going, simply, into the trees.*

"The wood waits, as if its most precious sap were stillness. I ask why I, of a species so incapable of stillness, am here"

We park by a solitary row of granite buildings. To the east and behind it is a small half-hidden valley with two tall silent chimneys and a dozen or so ruined stone sheds scattered about a long meadow through which a stream runs. The valley is bowered, strangely in this most desolate of Southern English landscapes, by beech trees. Its ruins are now almost classical in their simplicity and seeming antiquity—and one is truly old, a medieval clapper bridge, huge slabs of rock spanning the little stream. But the rest were not designed, nor the beeches planted, to be picturesque. In Victorian times gunpowder for quarry-blasting was made and stored here. The stone sheds and chimneys were scattered, the trees introduced, the remote site itself picked, for purely safety reasons. Most contemporary visitors to Powder Mill Farm, on the southern fringe of the barren, treeless wastes of northern Dartmoor, are industrial archaeologists, summoned by this absurdly—in regard to its former use—Arcadian and bosky little valley behind. But we are here for something far more ancient and less usual still.

We set off north-west across an endless fen and up towards a distant line of tors, grotesque outcrops of weather-worn granite. Though it is mid-June, the tired grass is still not fully emerged from its winter sleep; and the sky is tired, a high grey canopy, with no wind to shift or break it. What flowers there are, yellow stars of tormentil, blue and dove-grey sprays of milkwort, the delicate lilac of the marsh violet in the bogs, are tiny and sparse. Somewhere in the dark and uninhabited uplands to the north a raven snores. I search the sky, but it is too far off to be seen.

We cross a mile of this dour wasteland, then up a steep hillside, through a gap in an ancient sheep-wall, and still more slope to climb; and come finally to a rounded ridge that leads north to an elephantine tower, a vast turd of primary rock, Longford Tor. At our feet another bleak valley, then a succession, as far as the eye can see, of even bleaker tor-studded skylines and treeless moorland desert. My wife tells me I must have the wrong place, and nothing in the landscape denies her. I do, but not with total conviction. It is at least thirty years since I was last in this part of the Moor.

We walk down the convex slope before us, into the bleak valley, and I begin to think that it must indeed be the wrong place. But then suddenly, like a line of hitherto concealed infantry, huddled under the steepest downward fall of the slope near the bottom, what we have come for emerges from the low grass and ling: a thin, broken streak of tree-tops, a pale arboreal surf. For me this secret wood, perhaps the strangest in all Britain, does not really rise like a line of infantry. It rises like a ghost.

I can't now remember the exact circumstances of the only other time I saw it, except that it must have been late in 1946, when I was a lieutenant of marines in a camp on the edge of Dartmoor. This was not part of our training area, and I can't have been on duty. It was winter, there was ice in the air and a clinging mist, and I was alone. I think I had been walking somewhere else, trying to shoot snipe, and had merely made a last-minute detour to see the place, perhaps to orient myself.

At least it lived up to the reputation that I had once heard a moorland farmer give it: some tale of an escaped prisoner from Princetown a few miles away, found frozen to death there —or self-hanged, I forget. But it had no need of that kind of black embroidery. It was forlorn, skeletal, almost malevolent—distinctly eerie, even though I am not a superstitious *(Continued on page 371)*

Above: Muted Beeches, photographed in March, Champagne, France, by Frank Horvat

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N FOWLES

—and his extraordinary new work on the living connection between human nature and green nature

PEOPLE ARE TALKING ABOUT

Joseph BEUYS

BY CARTER RATCLIFF

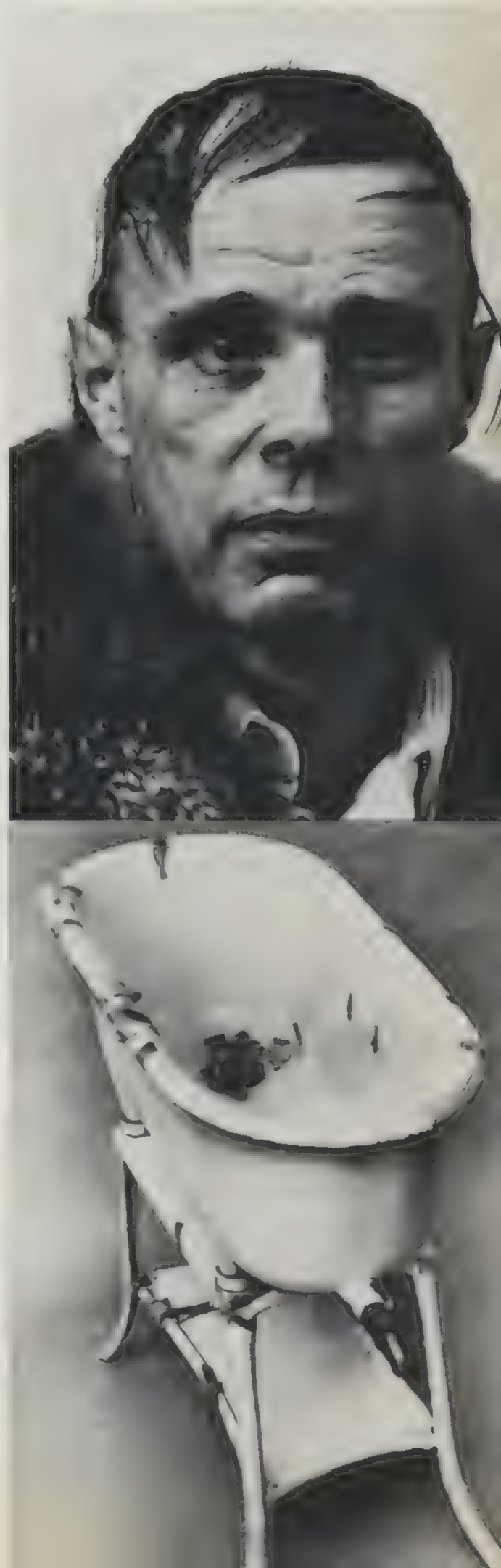
Ever since Benvenuto Cellini scandalized the late Renaissance with his autobiography, certain artists have vied with their own art for attention. Though all painters and sculptors feel the need, at one time or another, to outshine the objects they create, this desire did not become an esthetic principle until 1923. That was the year Marcel Duchamp (inventor of "ready-made" sculpture) announced he would stop producing tangibles and devote the rest of his life to playing chess. His presence on the art scene would be his art. Thus we entered the era of the self as image, personal myth as universal symbol, ritual behavior as "living sculpture"—like the work of contemporary English artists Gilbert and George, whose performance as automatons turn them into objects of esthetic contemplation.

In America, Chris Burden counters the cooled-down formality of abstract painting and sculpture with performances designed to bring feeling back into art—literally. Burden has subjected himself to starvation, near-drowning, and a .22 caliber bullet in the arm. On yet another occasion, he turned the tables, shooting a rifle at a passing airliner. The idea of self as art raises moral questions: Chris Burden should stop playing with guns, but there are "performance artists" whose exercises of power are not so easily judged. What of the West German Joseph Beuys, face shrouded by his inevitable fedora?

In actions that have kept the media of his native country on alert since the mid-'60s, Beuys has tried to disrupt the society around him—and succeeded. Playing medicine man, the shaman who courts unseen presences of myth and dream, he works to exorcise the horrors of the Ger-

(Continued page 362)

Joseph Beuys, face uncovered; left, his 1964 "Fat Chair"; below, his "Bathtub," 1960



Germany's daring artist who shakes the world awake

For "How to Explain Pictures to a Dead Hare," an early gallery performance, in 1965, Joseph Beuys covered his head with honey and gold leaf, talked to the dead animal for three hours in a closed room.

Ute Klophaus

PEOPLE ARE TALKING ABOUT

FOREIGN CORRESPONDENT, FLORA JOURNALIST FOR OUR TIMES—AND HER

BY FLORA LEWIS

EDITOR'S NOTE: *nce in a generation, if we're lucky, comes a reporter such as Flora Lewis. Not since Janet Flanner have we seen this kind of interpretive journalism that goes beyond reporting of facts—accurately, vividly, precisely—to give shape and meaning to illusive, chaotic events, without sensationalism and with purposeful restraint. Nor have cultural events been covered with quite such an insider's assurance. Lewis, Los Angeles-born New York Times bureau chief in Paris and award-winning European diplomatic correspondent, consistently files stories from the world's hottest news spots.*

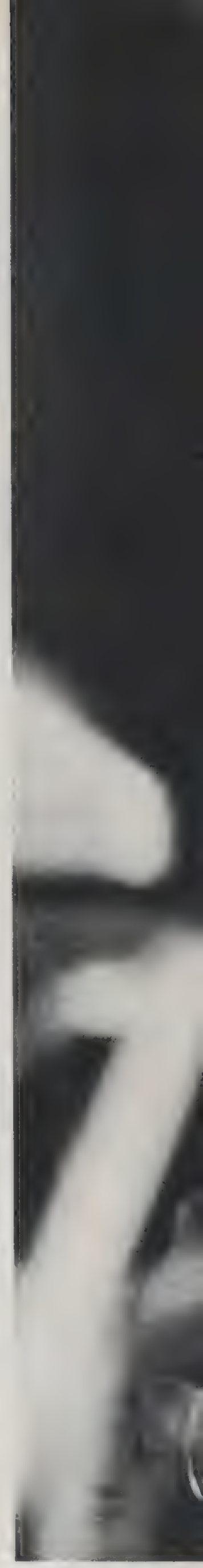
Thirteen years ago, Flora Lewis published "One Of Our H-Bombs Is Missing" (McGraw-Hill Book Company), her account of the nuclear nightmare that occurred at Palomares, a Spanish village, in 1966. She went back to Palomares about a year ago, for another look, and explains here how the villagers have learned to live with nuclear anxiety—an anxiety that affects us all.

Palomares, Spain—The nuclear age came to Palomares with a rain of fire from a clear blue sky. It was on January 17, 1966. Two United States Air Force planes, one a B-52 carrying four hydrogen bombs on routine Strategic Air Command alert duty and the other a KC-135 tanker, met six miles above Spain's southeastern coast for the regular refueling rendezvous. They crashed. Flaming aviation gas engulfed both craft and they broke up, spattering debris across the land and the sea. All four members of the tanker crew and three of the bomber crew were killed, three others survived. Miraculously, though some pieces of the burning wreckage weighed tons and fell in and near the village, no one else was hurt and no house or building damaged.

Three of the four H-bombs fell on the land. The fourth was found and recovered from the sea bottom after a nightmarish search which lasted eighty-one days and attracted the world's attention. Less understood and explained was the fact that the conventional explosive in two of the bombs detonated on impact, pulverizing the plutonium "melon" and spraying at least 226 acres of land around the village with minute but potentially deadly particles of plutonium. There was no Hiroshima, no nuclear explosion, no visible sign of danger or devastation apart from the blackened chunks of metal and the carbonized bodies of airmen.

Still, it was the worst nuclear accident ever registered, "many orders of magnitude more serious than Three Mile Island, I hesitate to say how many," said Chester R. Richmond, Ph.D., associate director for Biomedical and Environmental Sciences at Oak Ridge National Laboratory and a member of the U.S. team still following the consequences of the accident, both to help protect the people and to learn more about how to deal with the unintended catastrophes of the radioactive atom. In comparison, he said, the 1979 incident at the Three Mile Island atomic energy plant near Harrisburg, Pennsylvania was a "trivial release of noble gas which doesn't seek (bone or other life-involved compounds) or react. There simply is no comparison of the gravity of the incidents."

Physically, of course, they were quite different. The danger at Three Mile Island came from the radioactive isotopes of normal elements produced inside the reactor which, if they contaminated the air, the water, the soil of the surrounding area to a significant degree, could produce cancer and other radiation-induced disease. Plutonium, a man-made element with a half-life of 24,400 years, is far more dangerous if it settles inside the body, but it emits mainly alpha rays which are very short and unable to penetrate most surfaces. Even skin is a protection, but the particles are invisible and so deadly even in a small concentration that breathing or swallowing an unnoticeable *(Continued on page 367)*



Dominique Nabokov

A LEWIS

CLEAR-SIGHTED, TOUGH-MINDED INTERPRETATIONS OF THIS NUCLEAR AGE

BY JOAN JULIET BUCK

vaslav nijinsky

THE LEGEND, THE MYSTERY, THE PROBING MOVIE TO BE BROUGHT TO THE SCREEN THIS MONTH

Surprise casting: Alan Bates as Diaghilev

EDITOR'S NOTE: *Here, Joan Juliet Buck's on-the-scene report of the filming of "Nijinsky," director Herbert Ross's successor to his first ballet-movie hit, "The Turning Point." This reexamination of the life, passions, genius, and madness of the "god of dance," who starred in his mentor/lover Sergei Diaghilev's Ballets Russes (and is still considered to be the greatest dancer of all time), had some surprising life-altering effects on its stars, two young dancers who fell under the spell of the Nijinsky legend.*

One of the great mysteries in the history of contemporary art is the story of Vaslav Nijinsky, the Russian dancer of unparalleled talent whose career was central to the development of modern ballet and yet lasted only until he was twenty-seven. Born in Kiev in 1889 to dancer parents of Polish origin, he studied at the Imperial Ballet school in St. Petersburg and went on to join the Maryinsky Theatre. At seventeen he became the favorite of a certain Prince Lvov, who introduced him to Sergei Diaghilev.

For five years Nijinsky flourished in the Ballets Russes, first as a dancer, then also as a choreographer, performing the roles that suited him best: the slave in *Schéhérazade*, the clown puppet *Petrouchka*, the ghostly *Le Spectre de la rose*, and in his own choreography, the sensually illuminated faun of *L'Après-Midi d'un faune*. He went on to choreograph the revolutionary *Le Sacre du printemps* to Igor Stravinsky's music.

This golden age came to an abrupt end in 1913 when Nijinsky married a Hungarian girl named Romola de Pulszky (a member of the *corps de ballet*, although not a serious dancer), after a whirlwind shipboard romance. Diaghilev, betrayed by his lover, his star, his choreographer, fired him at once; and Nijinsky, with a wife but nowhere to dance, followed Romola to Hungary where he was interned during the First World War. Nijinsky was allowed to dance in New York in 1916, but this was no longer the "God of Dance."

Though he managed to choreograph one last ballet, *Till Eulenspiegel*, he was already seriously unhinged. He went to St. Moritz where he wandered the streets comparing himself to God. He kept a diary as he lost his mind. He spent the last thirty-five years of his life locked into his quiet private dreams, being cared for by the worshipping Romola who edited his diary and had it published. She also wrote a biography of Nijinsky and lived by selling the rights to various producers over the years, but no film was ever made of it. Nijinsky died in London in 1950.

The legend is like Icarus': a man who flew, and paid for it. But there is no film of Nijinsky dancing, only posed photographs, including a beautiful series by the Baron Adolf de Meyer of *L'Après-Midi d'un faune*. Candid photographs of Nijinsky in life show a sulky young man looking bored in Venice, gazing into a mirror. His motives in leaving Diaghilev for a woman could have been as simple as a desire to strike out from under Diaghilev's authority, or as complex as wanting to lead a normal life after having been declared immortal. He was described at his height as "a sun that brings forth light, but no warmth," but wrote in his diary, "I worked like an ox and lived like a martyr."

There is no way of knowing what Nijinsky really felt, what his work was like, or what his opinion of Diaghilev was: Romola's work in editing the diary is suspect, as she is assumed to have wanted to give the best version of the story,

From *Nijinsky* by Vera Krasovskaya Schirmer Books, 1979

Nijinsky (above)—the original incomparable, egotistical artist, the man who remade the role of men in ballet; young dancer George de la Pena (right)—taller, leaner than Nijinsky, relatively unknown, he still landed the plum star part in Herbert Ross's new "Nijinsky" film. De la Pena, pictured here, is dressed for the lead in "Le Dieu bleu": Even the most elaborate Leon Bakst costuming, in 1912, couldn't save this ill-fated Fokine ballet; it was a failure, and the start of the Nijinsky/Diaghilev rift.

the one most flattering to herself. And yet one can read in the diary: "I can no longer trust my wife as I feel that she wants to give this diary to the doctor for examination." There is no way of knowing whether the discipline of dance was for him a vital therapeutic release, but it is sure that when he was not allowed to dance in Hungary, Nijinsky began to go mad. Romola's biography skirts over the issue of his homosexuality, presenting it as a necessary social grace in the St. Petersburg of the time, which Nijinsky took to be the natural way of behaving. She depicts him as an innocent; Diaghilev must have seen him in a different light, as the treasure who got away.

Out of the relationship with Diaghilev, great Art was born; out of the one with Romola, madness, and the living death of madness prolonged into middle age. There seems to be a moral here, about genius and normality, talent and lust and the urge to possess. But there is no simple answer; and today the debate continues, the issue is still alive. There can be no uniform view of the triangle; and, when it is discussed, there are those who see Diaghilev as an exploiter of a simple boy, and those who see him as a producer of genius who was the only possible mate for Nijinsky. Romola is traditionally the heavy in the story: she dared to love someone she could not possibly understand, she destroyed his talent, his career, and his life—the popular wisdom goes. In the eyes of those committed to dance and to the arts, she was the supreme philistine. She took from the public someone who belonged to them and kept him for herself.

The time is ripe for the story of Vaslav Nijinsky. A series of exhibitions, ballet seasons, books, and auction-room sales, all related to the Russian Ballet, is keeping the names of Diaghilev and Nijinsky in the air. Last summer, the final prize became available: the original manuscript of Nijinsky's diary, which was put on sale in London at Sotheby's and turned out to be full of scatological references. It is signed "God and Nijinsky."

Because ballet is a physical tradition, a private sect with its own rites handed down from master to pupil, we are not that far away from the time of Nijinsky. Two years ago in London the Jeremy Kemp Mime Company presented a version of *La Tragédie de Salomé*: Herod was played by a man who had made his debut in Monte Carlo with Diaghilev in 1924. Some forty years ago a little girl learned ballet *(Continued on page 364)*

BY MARILYN MACHLOWITZ

newest drug: work

Work addicts: neurotics or happy people? Here, test your own work obsession, learn how to survive living or working with a workaholic

EDITOR'S NOTE: *Perhaps it was "drop outs," flexitime, and four-day work weeks that made their addiction more visible; or maybe a faltering economy created more of them; but those with a compulsion to work—without regard for health, family, or colleagues' sanity—are the newest psycho-grouping. The word "workaholic," strangely formed, is easily understood; it now appears in dictionaries. Mental-health experts rush into print with conflicting opinions about the neurotic basis of work obsession. Truly, work is the newest drug craze.*

Now, psychologist Marilyn Machlowitz, Ph.D., who admits to being a calculator-carrying workaholic herself, has given the subject a thoroughly scientific study and found many work addicts to be happy, seemingly well-adjusted people. The only problems involved are the sufferings of their employees and loved ones, who often must adjust to unreasonable demands or undeniable neglect. In the following chapter from her book, "Workaholics" (to be published next month by Addison-Wesley), Ms. Machlowitz tells how to live or work successfully with a work junkie—and, on the opposite page, her quiz will show whether you are one yourself!

Workaholics are—in general—a healthy, happy, energetic lot; but what about the people who have to keep up with their work schedules, have dinner ready for them, and try to enjoy a South Sea cruise with them? In short, what about the people who work with and live with workaholics?

Peaceful coexistence with a work addict is certainly possible, but it will take plenty of patience and countless compromises . . . on your part. Don't expect the workaholic to reform; after all, for them, work truly is an addiction and many exhibit the classic signs of addiction. They may make promises, but nothing short of a major crisis even spurs them to think much about their workaholism.

Because their lives *are* their jobs, workaholics have relatively little motivation to change. So the first thing you need to decide is whether or not it's worth putting up with a workaholic at work or at home. If the workaholic in question happens to be your boss and the minuses outweigh the plusses, your best bet might be to look for another job. If, on the other hand, the workaholic in your life is someone with whom you live, then you have a harder decision. But, in this case, there's a lot you can do.

Do you live with a workaholic?

Recognizing a workaholic's workaholism for what it is is an important step toward coping with it. It is *not*—no matter what the workaholic tells you—something that will change once he or she "makes partner," "lands that new client," or "completes this last project." Even if the workaholic in your life tries to tell you that the workaholism is temporary, tell yourself that it's permanent. If the workaholic wants you to believe that he or she is working hard only in order to retire by the time he or she is thirty-five, don't listen—or, at least, don't believe a word you hear.

For one thing, when those promotions come, the accomplishments are met, or the milestones surpassed, new ones will take their place. The top insurance agent who made the Million Dollar Round Table last year will try for the Five Million Dollar Forum this year. Or the coveted election, promotion, or appointment will bring with it increased demands.

For another, what's to say that the workaholic will want to cut down? And, even if he or she wants to, slowing down may prove impossible. What usually happens is that the workaholic's work pattern persists and family adjusts. When (and if) a workaholic reforms, radical readjustment will be required on the family's part. As one psychologist explains, "When husbands decide to turn to their wives and kids, it's too late. They're either alienated or angry or they've adapted."

It's well worth the effort to see that you and any other family members are exposed to the workaholic's work world. Even a small child can be taken into the office, shop, or lab on a weekend. Books and toys that relate to what the workaholic does will provide some connection.

Home life can't compete with work for a workaholic but it can be made a close second. Maximize the pleasures and minimize the pressures on both of you. Don't depend on a workaholic to pick things up or drop things off—the stores may not yet be open when a workaholic goes to work and closed long before he or she gets back. But don't run yourself ragged. Do let your fingers do the walking. Pay bills by telephone if this service is offered by banks in your area. Do most of your shopping from newspaper ads and catalogues and charge purchases to your account. Stores will not only deliver, but pick up that which you must return.

Sharing, simplifying, and streamlining domestic drudgery is well worth it. Pay someone else to do the heavy housework. Lower your standards. This is especially essential when the work will be done by someone else—be it paid employee, professional service, your spouse, or one of the kids.

One couple abandoned elaborate and time-consuming meal preparation by in-

Excerpted from *WORKAHOLICS* by Marilyn Machlowitz, copyright © 1980, by permission of Addison-Wesley Publishing Company, Inc., Reading, MA. All rights reserved

vesting in a microwave oven and buying more convenience foods. They simplified shopping, too, by buying in quantity and maintaining "inventory control" by having a set place for everything and keeping a running shopping list posted in the kitchen (for food) and the bathroom (for toiletries and cleaning products). Another woman had a standing order placed with a grocery store, and, every Monday, the same groceries were delivered to her door. Sure, she paid a premium for this service, and, no, she couldn't take advantage of seasonal specials or succumb to a sudden whim for fresh strawberries. But, for her, the convenience was worth it.

Even young children can adjust. They need not be catered to in the ways that their parents were. Why should Dad slave over the stove preparing Johnny's favorite French toast when he might be just as happy to fill his own bowl with cereal—and one for Dad, too? Why should Mom chauffeur Susie to all her athletic events when she could bicycle back and forth? Where snow and ice or distance make bicycling impractical, parents might do well to lobby for schools to provide bus service or chip in to cover a charge account with a cab company rather than resort to car pools. When the workaholic goes away, plan ahead to make the absence seem shorter for your children. Make sure a picture postcard is mailed to the *(Continued on page 373)*

Are you a workaholic?

1 Do you get up early, no matter how late you go to bed?

As one management consultant confessed, "I'd get home and work until 1:00 or 2:00 A.M., and then get up at 5:00 A.M., and think, 'Gee, aren't I terrific!' "

2 If you are eating lunch alone, do you read or work while you eat?

Robert Moses, New York's longtime parks commissioner, reportedly considered lunches a bore and a bother because he couldn't bear to interrupt work. Instead, he used a large table as a desk so lunch could be served right there.

3 Do you make daily lists of things-to-do?

Ever-present appointment books and cluttered calendars are hallmarks of workaholics. Indeed, their main way of wasting time, as Elizabeth Whelan, Ph.D., a Harvard University epidemiologist, admits, may be looking for lost lists!

4 Do you find it difficult to "do nothing"?

One magazine claimed that David Mahoney, the handsome, hard-working chairman of Norton Simon, Inc., abandoned transcendental meditation (TM) because he found it impossible to sit still for twenty minutes.

5 Are you energetic and competitive?

I read that the late President Lyndon Johnson once asked Doris Kearns, then a White House Fellow, if she were energetic. Kearns replied, "I hear you need only five hours of sleep, but I need only four so it stands to reason that I've got even more energy than you."

6 Do you work on weekends and holidays?

The president of a Chicago radio station told writer Studs Terkel that he regularly works in his home on weekends. But, he added, "When I do this on holidays, like Christmas, New Year's, and Thanksgiving, I have to sneak a bit so the family doesn't know what I'm doing."

7 Can you work anytime and anywhere?

Two associates at Cravath, Swaine, and Moore, one of Manhattan's most prestigious law firms, were said to have bet about who could bill the most hours in a day. One worked around the clock, billed twenty-four hours, and felt assured of victory. His competitor, however, having flown to California in the course of the day, and worked on the plane, was able to bill twenty-seven.

8 Do you find vacations "hard to take"?

George Lois, the art director who heads Lois, Pitts, Gershon, Inc., an advertising agency, had to think a while when I asked him when he had taken his last vacation. Finally, he recalled when it was—"1964"—almost fourteen years before!

9 Do you dread retirement?

After retiring from the ad agency where she had created such classic slogans as Clairol's "Does she . . . or doesn't she?" Shirley Polykoff started her own advertising agency. As president of Shirley Polykoff Advertising in New York, she still—some six years later—has no plans to slow up or step down. Says she, "I'm doing more now than I've ever done. I don't know how you retire if you're still healthy and exuberant about living. They'll have to carry me out in a box!"

10 Do you really enjoy your work?

As Canadian novelist Joyce Carol Oates once wrote in "The New York Times," "I am not conscious of working especially hard, or of 'working' at all . . . Writing and teaching have always been, for me, so richly rewarding that I do not think of them as work in the usual sense of the word."

If you answered "yes" to eight or more questions, you, too, may be a workaholic!

Horst

ORNAMENTAL PLEASURES

A romantic island of calm right in the middle of Paris—Claudine and Jimmy de Cadaval's apartment, designed by Renzo Mongiardino

In the sitting room, *above*, a joyous blend of modern comfort, historic family treasures. Three quilted sofas designed by Mongiardino, back to back in center of room, are covered in same Braconnièr fabric as walls; Louis XIV *fauteuils* of rare quality flank Louis XV mantel; on top, Louis XIV Italian mirror. Ancestor portrait by Nattier. *(Continued)*

love soft lights, pretty colors, amusing food, good conversation, small parties—so I can enjoy my friends"

Dining-room walls, *right,* are covered in cotton translated from Lemanach's original silk version of this design. On table: Valentino Più butterfly-pattern cloth, gift plates from Hubert de Givenchy. On nineteenth-century baker's table, eighteenth-century bronze Chinese ducks. Over table, Claudine's amusing find: one of a pair of tiger paintings by Dutch artist Van Pinkas (1891), hung at either end of the room.

Above: Claudine in front of sitting room's Régence *bureau plat* with Louis XVI candelabrum, family portrait—one of several throughout the apartment—by Nattier.

Below: In entrance hall, another Mongiardino-designed sofa, and one of Claudine's favorite Orientalist finds, Le Richter's painting (1883) of a fortune teller and her client, with a view of Constantinople through the window. *(Continued)*

Horst

"I'm romantic—I would never want an aggressive house; I like a warm, welcoming atmosphere for my family, friends"

Claudine's all-fabric bedroom—soft, cozy, and appealing in a very adult way

Printed cotton by Cogolin covers walls, as well as Claudine's sofa and canopy of bed, both designed by Mongiardino. Over sofa, Nattier portrait of the Duchesse de Gramont (her husband's illustrious ancestor); late eighteenth-century hunting scene hangs above Louis XVI commode. On mantel, eighteenth-century French clock, another Gramont legacy. "Waking up here, looking directly out at gardens (our windows are treetop level), is like being in the country. You can hear birds singing, it's so quiet."
Above: Claudine with baby daughter, Diane. For more about the de Cadavals, their Paris life, party food, see pages 234, 364.

Horst

Setting the pace for a more individual way of dressing: shoes that reverse traditional roles—the accessory is no longer the "neutral," it's the shot of color to wear with neutral clothes. Now in surprising color-plus-color combinations—shades of purple, red, fuchsia, yellow, blue. Made more vibrant with metallic shine. Enriched with texture. To look for: new daytime neutrals in a range of "peanut" beiges. More options—a variety of lower heel heights, for both day and evening. To wear with pants, or with a skirt—and a tinted stocking, in pale iridescent shades, in sheer color to blend with the shoe.

WITH MORE COLOR, DESIGN AND STYLE... SHOES COMING ON STRONG!

THE "KICK" OF UNEXPECTED COLOR...OF A CLASSIC REDESIGNED

Left, Color comes front-and-center: Sergio Rossi's grey leather step-in, inset with yellow, pink, purple. About $125. Corina Nucci, NYC; Margapita, Coconut Grove, Florida; Via Lusso, Chicago. With Giorgio Sant' Angelo's straight-leg wool knit pants, Hanes Hosiery panty stockings.
Beauty Note: The color-plus-color news—for nails: two shades from the same family—the lighter on the fingers, the darker on the toes. Here, L'Oréal's Créme Nail Accents in A La Mauve.
Above: Vittorio Ricci's up-to-date take on the classic "Chanel" shoe—with new shape and line, more interest in woven leather. About $155. Vittorio Ricci, New York and Chicago; Neiman-Marcus. With a new view to suit dressing: Marina Ferrari's—double-breasted, collarless jacket and pants, in a menswear plaid wool. About $1,200. Martha; Hattie; Wilkes Bashford, San Francisco; Lina Lee, Beverly Hills. Accessories, last pages. These eight pages: hair Edward Tricomi; makeup, Sophie Levy—both of Pipino-Buccheri Salon. Manicures/pedicures, Connie Lee.

This page, All the news in a sandal this season: the lower heel height, the red, the piping in gold—by Geoffrey Beene. About $127. Delman at Bergdorf Goodman. With black sheer panty stockings, Givenchy Body Smoothers for Round-the Clock. Best effect—with more bold color: Castelbajac's black-and-yellow long sweater, about $300, and yellow knit skirt, about $280. To order at Saks Fifth Avenue, NYC. Concord CC watch. Inset opposite, from left to right: More color contrast—with a dark stocking, Ottorino Bossi's red snake step-in with black patent leather piping, about $150. Footgear, Beverly Hills. Danskin black sheer sandal-foot panty stockings. . . . Diego Della

Valle's flat step-in—wine, purple, green. About $90. DePandi, Washington, DC. . . . Metallic shine—colors and gold combined, Andrea Pfister. About $140. Lord & Taylor; I. Magnin. To wear with more color—Stephen Burrows' matte rayon jersey top with colored cut-outs (about $230) and drop-waisted silk skirt (about $255). At Henri Bendel; Jane Simon, Birmingham, AL; Stanley Korshak; Leonard, Houston. Danskin nude sheer sandalfoot panty stockings. . . . Right: New combinations in color, in texture—Vittorio Ricci's blue suède sling with a yellow snake throat, about $225. Vittorio Ricci, New York and Chicago. With Valentino's daring way with color—a knife-pleated skirt in red, under-layers of blue and yellow (about $1,485), and a red camisole (about $425)—both silk georgette. Valentino Boutique, NYC; Claire Pearone; Sakowitz. Le Bourget nude sheer panty stockings.
Details, additional stores, last pages.

COLOR-PLUS-COLOR, PLUS SHINE... COMING ON STRONG!

Hair, this picture,
by Bob Fink of
Pipino-Buccheri Salon

Andrea Blanch

COMING ON STRONG! FOR EVENING: A DIFFERENCE IN COLOR, IN HEEL—ALL SHINE

Inset, A new approach to P.M. dressing: Geoffrey Beene brings bright color to a knotted patent-leather step-in . . . on a medium heel. About $100. Bloomingdale's; Delman Salon, Palm Beach. With—more color excitement!—Ungaro's ruffled halter dress in silk taffeta. About $750. At Emanuel Ungaro Boutiques, New York, Detroit, Houston, Bal Harbour, Palm Beach. Givenchy for Round-the-Clock Body Gleamers panty stockings. . . . Below: In the spotlight, the play of texture and shine—Andrea Pfister's step-in in fuchsia, peach, and silver metallic "fish scales." About $230. Delman Salon, Palm Beach, I. Magnin. High contrast—with Joan Vass's black crewneck ribbon-knit rayon sweater and silk taffeta pants. Sweater, about $1,600. Pants, about $432. To order at Bloomingdale's; Kane's, Chicago. Accessory information next to last pages.

Andrea Blanch

LOWER-HEELED COMING ON STRONG! VERSIONS OF DAYTIME CLASSICS

Above: The difference design makes in the shape of a shorter heel, a well-thought-out shoe for day—for moving fast! You see it, from left to right, in Geoffrey Beene's woven leather sling sandal. About $127. Delman at Bergdorf Goodman; Bonwit Teller, Boston; Neiman-Marcus, Dallas. . . . In Yves Saint Laurent's pale-grey pump, new shape at the heel—about $130. Saks Fifth Avenue; I. Magnin. . . . In Halston's camel calf "flat"—slightly raised, piped in black. For Garolini, about $94. Saks Fifth Avenue; Montaldo's. . . . In a sandal, asymmetrically strapped—Halston for Garolini, about $92. Bloomingdale's. . . . Inset: Julianelli's pump on a different scale—in lilac calf. About $105. Saks Fifth Avenue; Neiman-Marcus; Bullocks Wilshire, Wilshire Blvd. The color—to play against black and white: Bonavitacola sweater, Chanel Creations skirt. Tint in a stocking—Hanes fuchsia, ultra sheer. Details, stores, last pages.

This page: The gold metallic heel, the "rose" at the toe, the color combined in a new way—a knockout shoe for evening. Charles Jourdan, about $130. Bloomingdale's; Mr. Jay, Millburn, NJ; Marshall Field's. The effect—unexpected, with Stephen Burrows' one-shoulder dress in apricot silk jacquard. For Pat Tennant, about $550. Henri Bendel; Trevi, Pittsburgh; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Lina Lee, Beverly Hills.

Opposite: With bareness . . . bright color in a metallic-braided sandal, on a cork wedge. Joan & David, about $54. Bloomingdale's; Smyth Bros., Chicago; Macy's, San Francisco. The tint to bare skin—hot-pink ultra-sheer tights. Electric Sok, about $3. Paul Harris, Indianapolis, Chicago.

Beauty Note: The tint for nails—color as vibrant as the new shoes: Pimento Nail Color I by Germaine Monteil. Accessory information and stores, next to last pages.

Andrea Blanch

COMING ON STRONG! MORE P.M. IMPACT:

ATTENTION TO DETAIL.TEXTURE..COLOR!

ACCESSORY DELIGHTS!

Silvery mesh muffler, Julia Sanchez Designs, $20. Crystal earrings, Ciner-Hill, $25.

Sterling cuff inlaid with plum iridescent mesh, Ivy Ross for Small Wonders, $250. Bicolored leather saddlebag, Morris Moskowitz, $300.

Giorgio Armani's white leather inch-wide belt with silver-color hardware, $65. Red plastic triangle earrings, Frank Giordano for Red Cobra, $5. Violet silk T-shirt, Jack Mulqueen, $35.

Gold/zirconia/crystal earrings, Alwand Vahan, $520.

The small clutch in ribbed red leather, Trussardi,

about $200. Sterling hoops, Elsa Peretti of Tiffany,

$185. Camisole/culotte, Issey Miyake.

Monochromatic dressing—with purple porcelain earrings, $44

and matching porcelain belt buckle, $70. Both, Terrafirma.

White shoulder-slung satchel, Mulberry Company, $280.

Opalescent clip-on earrings, Tess Sholom for Tess Designs, $12.

Silk jacquard muffler, Christian Dior for Cinquieme Ave., about $25.

Classic boating moccasins updated in rose, Lighthouse Footwear, $45.

Patrick Demarchelier

Fringed suède scarf, Judyth van Amringe, $150. Trans-

parent "lightning" cuff, Isaac Manevitz for Ben-Amun, $185.

Silver/pink/black half-moon earrings, Christine Loring, $45.

Twisted "ribbon" earrings in pink gold/silver, Marsha Breslow for A&M Breslow, $500.

Echo Scarfs' silk "spectator" scarf, $10. Acrylic/silver earrings,

Cara Croninger at Artwear, $90. Jacket, Cathy Hardwick, $68.

Silvery "wedding band" hoops, Monet, $9.

White freshwater pearls, Mikimoto, $2200.

Sterling hoops, Elsa Peretti of Tiffany, $185.

Pink shell-shaped clip-ons, Trifari, $9.

Zebra-patterned mesh clutch, Richard Pless for Whiting & Davis, $90.

Patrick Demarchelier

FINDS

On these four pages, the "small" accessory delights that "turn" a look this spring. The difference: in a scaled-down proportion, a cleaned-up, geometric shaping: think of a smaller, neater clutch, a shorter drop earring or a small hoop, and you've got the right idea! And, if the clutch is in a bright color—or bicolored—if the earrings are in silver —better yet. There's a difference in materials, starting with silver and silver-toned metals, with plastics worked in new ways. Along with that—a new feeling for pink gold (for pinky-flesh tones in everything from metals to suèdes). And, all over, the sharp "spectator" pairing of black-and-white, black-and-white with color, and white as a "color" accent.

All prices approximate. Details, stores, last pages
Hair by Didier Malige of Jean Louis David and Clive Summers; Makeup by Joey Mills.

Bicolored woven leather portfolio, Morris Moskowitz,

$225. Jules Van Rouge crystal clip-on earrings.

Silver mesh, edged in rose gold: "bow bangle," Ken Begun, $40.

Brown-and-white "spectator" sandals, Yves Saint Laurent, $100.

Pure delight!—ombre'd multicolor parrot earrings, Isadora, $55.

FINDS

Laminated wood cuff, Bonwillum, $72; white enamel

cuff inlaid with colored stones, Kenneth Jay Lane, $45.

Diamond-shape crystal

earrings, Faith Porter, $36.

Details, stores, next to last pages
All prices approximate

THE LOOKS THAT GO NONSTOP

On these fourteen pages. the pieces everybody counts on. Classic. Basic. But with something extra... a heightened impact now.

It's more than the change in color, fabric, shape. There's a whole new spirit and character, a marvelous versatility. Sum-up of what we mean: this skin-thin antelope-suede top. Single, wearable as a sweater, but it could revitalize your whole wardrobe, $530. The antelope suede pants, $485. Both, Mario Valentino. Bergdorf Goodman (top, to order); Nan Duskin; The Twenty-Four Collection, Miami; Linda Dresner, Troy, MI; Ultima; Holt Renfrew of Canada. . . . The bags that work best with these clothes: often in seasonless neutrals, scaled down a bit but amply sized. *Left to right:* Hunting World's leather "mini explorer," $350. . . . Rich ivory leather, trimmed in textured taupe. By Redwall, $178. A tanned cowhide saddlebag by Coach Leatherware, $68. . . . Trussardi's bag in soft Nappa leather, $305. . . . Mark Cross's portfolio in pigskin-trimmed calf, $200. . . .

Beauty Note: Makeup that goes nonstop— Halston's Natural lipstick and Smoky Grey/Slate Eyeshadow Duo.

Mike Reinhardt

Above: All the Chanel [illegible]ester and finish, [illegible] silk cropped jacket and slim pants ($920); a small cotton macramé sweater ($170). Saks Fifth Avenue; Sara Fredericks at Bonwit Teller, Boston; Bonwit Teller, Philadelphia.

Opposite: What you really have here—an easy pullover and wider pants. Uncomplicated. Movable. But what catches you is the wonderful color, the thinness of the suède. By Angelo Tarlazzi. Top, $750. Pants, $1,280. Both, Hattie. To order: Saks Fifth Avenue; Ultimo; Sakowitz.

Beauty Note: More wonderful color—Wild Coral lipstick from Helena Rubinstein's Portrait in Coral spring collection. Accessories, additional stores, see last pages. All prices approximate.

Mike Reinhardt

THE LOOKS THAT
GO NONSTOP

This page: Armani's uncluttered white wool jacket. Longer, closer to the body, a crisp "finish" for everything you own, $442. Here, over one of the options it works with—walking shorts in red/black/white wool ($206), and a black silk shirt ($208). At Giorgio Armani Boutiques; turnout, New York; jacket and blouse, Toronto; Boutique Lily Simon, Montreal.

Opposite: It's a sweatshirt—right down to the striped edging—but Ungaro does it in soft printed purple silk crêpe de Chine ($375). With his striped purple jacquard silk pants ($325): a terrific, easygoing way to "dress" at night. Emanuel Ungaro Boutiques, New York, Detroit, Houston, Bal Harbour, Palm Beach.

Beauty Note: A non-stop scent—Ungaro's perfume. Accessories, next to last pages. All prices approximate.

Mike Reinhardt

THE LOOKS THAT
GO NONSTOP

This page: One of the delights of dressing-in-pieces: the unexpected effects you can get. Marina Ferrari starts with an oversized black wool flannel jacket, proper trousers in white wool gabardine. Classic, tailored, trim. Then, instead of a strict shirt, adds a soft, silky red-and-white polka-dot blouse; wraps it gently over a wisp of white silk chiffon camisole, $834. Martha; Hattie; Marie Leavell; Lina Lee, Beverly Hills.
Opposite: For the women who feel most "assembled" in a dress-and-jacket: André Laug's—patterned black-and-white polka dots in silk georgette, crisp white touches, the charm of pleats. Dress, $2100. Jacket, $925. To order at Saks Fifth Avenue. Also at Nan Duskin; Holt Renfrew of Canada.
Accessories, details, next to last pages. All prices approximate.
Beauty Note: The final touch of charm—fragrance—Balenciaga's Michelle.

Mike Reinhardt

THE LOOKS THAT
GO NONSTOP

Nothing gives you more mileage than white. With color, with black, and—most effective—with more white. *This page*: Valentino's linen collar-band blouse, $395. The front: crisp, uncluttered. On the back: a geometric design of transparent silk organza! The crisp cotton pants, $375. Bloomingdale's; Nan Duskin; Valentino Boutique, Washington, DC; Sakowitz; I. Magnin. *Opposite*: A little more cover than a camisole but just as light and easy to wear: Gianni Versace's linen-and-silvery-Lurex blouse, wrapped and tied on one shoulder, $175. Cotton pants, $115. Rita Jomie, NYC; Marshall Field's; Boutique Lily Simon, Montreal.

Mike Reinhardt

***Beauty Note*:** When it's sunny, you want a base that gives you color *and* protection: Clinique's Continuous Coverage, *opposite*. Accessories, next to last pages. All prices approximate.

THE LOOKS THAT GO NONSTOP

Opposite: If you're buying one piece—a knockout jacket. In a knockout color. This one: onionskin-thin suede, seasonless, easy as a shirt. Donna Karan and Louis Dell'-Olio for Anne Klein & Co. $600. Pants, $196. Saks Fifth Avenue, NYC; Harzfeld's; Sakowitz; Robinson's, California; Frederick & Nelson.

Left: Now there's the pulled-together look that starts with a sweater set. And with Krizia's small pullover and cardigan you get more: the news of the bold geometric bicolor; an upbeat feeling all the way. $520. Over white gabardine pants. Bergdorf Goodman; Claire Pearone; Lou Lattimore; Bullocks Wilshire. . . .

Beauty Note: More upbeat color: Red Plissé Designing Lipcolor from the Coty Awards Collection. Details, next to last pages. All prices approximate.

Mike Reinhardt

VOGUE PATTERNS

THE LOOKS THAT GO NONSTOP

VERY EASY VOGUE PATTERN 7546

VERY EASY VOGUE PATTERN 7466

VOGUE PATTERN 7324

What's always top priority: a raincoat. *On this page,* the best one to have—to sew—easy as a sweater; in the new, versatile above-the-knee length. Very Easy Vogue Pattern 7466. What makes it an anytime, over-anything coat: the crisp, lacquered look of the fabric! It's a polyurethane-faced beige polyester/cotton by Aerfab. Here over beige wool gabardine pants, Vogue Pattern 7324; a natural silk crêpe de Chine blouse, Very Easy Vogue Pattern 7546. Both, Maxine Fabrics, NYC. . . . Another live-in piece—gives all your skirts and pants a new lease on life—the easy Dior jacket, *opposite*. Tailored but not hard-edged; a little longer; in a seasonless cream silk fabric by Ferbin-Glass. Vogue Paris Original 2405. Santos watch at Les Must de Cartier. Accessories, pattern information, last pages. Hair, John Killebrew for Garren at The Plaza; make-up, George Newell.

Jade Albert

VOGUE
PATTERN
2405

SPECIAL REPORT: BRAS

(Continued from page 315)

if the breast has any degree of downward sag, a bra is important, as she can expect that sag to accelerate over the years. If the breasts are not already drooping, they may not at all—but then again, there is always that chance that they may. A bra could be preventive here."

Fashion, too, has had a hand in returning women to long-abandoned foundations departments. When oversized, loose layers of clothing prevailed, it didn't really matter, in a sense, what was going on underneath. Today, with clothing taking on a trimmer, neater fit, the right kind of support—the right shape—suddenly is important.

Many women, though, don't know how to buy bras anymore. Certainly, there's a whole generation who matured in the late 1960s and early '70s (and later, of course), who may never have worn—or shopped for—a bra at all. These women have little idea of what to look for, even less of proper fit and proportion. Some say they find the standard foundations departments intimidating. Others cling year after year to their old standbys—same styles, same sizes—unaware of the new options open to them.

Things are changing.... Says Jack Cassidy, president, Lily of France: "In the last few years, the foundation industry has come out of the Dark Ages—both in the merchandise and in the way it's represented. It's no longer a "corset" business, a functional business.... Instead, women are looking at bras as a fashion accessory. The stores have responded in kind," he continued, "with new department layouts, moving colored merchandise up front, with new approaches to presentation...."

"Bras are being arranged more like sportswear, instead of being encased in formidable glass counters, for example," says Beatrice Coleman, president of Maidenform. "Women didn't like that. The introduction of self-selection, with open racks of all styles and colors clearly visible, lets the woman pick and choose for herself, requesting help when and if she needs it."

Other innovations are being effected by both manufacturers and stores alike, updating departments to meet new needs. Bali offers a comprehensive booklet and movie as sales-force training guides. At Strousse Adler, an innerwear/outerwear fashion coordination program is being designed to educate both the sales force and the consumer. Stores are changing department names as well as layouts and sales techniques—from outdated "foundations" to "body shop," for example.

"With the advent of the '60s, women were 'liberated'—psychologically, intellectually, sexually," Mr. Cassidy explains. "They didn't lead structured lives and they didn't want structured merchandise. This used to be an all-white industry, too," he said—"but suddenly women wanted color, styling. The new, sheerer bras with front closures, in new, daring colors were designed to satisfy that demand. Intimate apparel was becoming a turn-on, an object of impulse buying.

"And healthy self-indulgence was another factor," he continued. "Men, for example, are buying themselves French-cut underwear because it looks and feels good. Women, if they're going to be 'seen' in their underwear, want it to be something pretty, glamorous."

"The customer is simply changing," says Kathleen Weir, bra buyer, Saks Fifth Avenue. "Even the traditional customers are showing interest in better fashion merchandise and good reaction to color in traditional merchandise. The contemporary woman, of course, wants color, fashion—but fit as well."

But self-selection has its drawbacks. Faced with seemingly hundreds of bras in all colors, styles, and sizes, many women simply retreat. The solution: a better-educated consumer, who understands her options, her figure type, and most importantly her correct size.... For a look at all of the options, and everything you need to know to find the right bra, see page 208.

JOSEPH BEUYS

(Continued from page 321)

man past. At the same time, Beuys wants to open the future to those imaginative powers which, he feels, have been stifled by the German obsession with material prosperity. Needless to say, he has made a full range of enemies.

In one of his performances, Beuys shared the stage with a horse. In another, his head caked with gold leaf and honey, he carried on a "conversation" with a dead hare. "Even a dead animal," he says, "preserves more powers of intuition than some human beings with their stubborn rationality." Beuys's favorite sculptural materials are fat and felt, which he says he prizes for their organic qualities; and his art is a series of magic rituals designed to bring out the healing, life-giving powers of natural substances. These strangely archaic dealings with nature began in Cleves, a German city near the border of Holland. Born there in 1921, Beuys grew up in a sandy, desolate, out-of-the-way landscape, a Celtic enclave in the midst of Teutonic Europe. (The name "Beuys" is Celtic, as well.)

Local legends and heraldry supplied Beuys's imagination with magic swans, hares, and stags, with "the grave of Genghis Khan" and "heathers with healing herbs." As a child, he collected plants, animals, bits of machinery. In school, this museological impulse led him to the natural sciences. Then, on leave from the Luftwaffe in 1943, he received a "vivid shock" from a lecturer at the University of Posen. Beuys suddenly realized that, thanks to the pigeonholing required by proper science, this professor "had spent his whole life pondering a couple of fuzzy images of single cells ... It gave me such a fright that I said: 'No, that's not my idea of science.' I'm still haunted by those little amoebae on that blackboard."

Beuys the shaman, the medicine man who claims all of the Western world as his tribe, originated in that wartime recoil from the style and method of modern thought—but there were crises to survive before the shaman could be born. Drafted into the Luftwaffe as an aircraft radio operator, Beuys quickly advanced to the rank of fighter pilot. His plane was shot down by Russian anti-aircraft guns, he fell in the Crimea, then a no-man's-land inhabited by Tartar nomads. The story that follows is repeated by each of his commentators, for it contains the seed of that ritual which animates his art: Beuys's plane hit the ground, he was severely smashed up. In his words, "... the tail flipped over and I was completely buried in the snow. That's how the Tartars found me days later. I remember voices saying *'Voda'* [water] then the felt of their tents, and the dense pungent smell of cheese, fat, and milk. They covered my body in fat to help it regenerate warmth, and wrapped it in felt as an insulator to keep the warmth in."

Beuys recovered physically but not psychically. Battered by postwar trauma, he turned to drawing and sculpting in wood, metal, and plaster. Working his way through a variety of materials including iron and beeswax (with its Utopian overtones of warmth and community), he began in the late '50s and early '60s to use felt and fat—his trademark substances. He offers them as symbols, not as autobiographical recollections of war. They are meant to create a "healing chaos," to generate spiritual currents with sufficient power to insure that the "frozen and rigid forms of the past ... are dissolved and warmed, and future form becomes possible." Felt's insulating properties protect the new in its early stages of gestation. The malleability of fat, its easy transition from solid to liquid inspire analogous changes in the imagination, according to Beuys, hence his claim that the molding processes of sculpture are metaphors for the remolding of society.

Felt and fat are the prime substances in this artist's latter-day alchemy, but any material can serve his purpose—even ordinary cement. In 1964, Beuys proposed that the Berlin Wall be raised by five centimeters. "Better proportions" would be the result, though esthetic considerations were only a tongue-in-cheek prelude to the announcement that raising the physical wall would redirect attention to "the mental Wall and ... overcome it, and that is really the issue ... Found a better morale in human beings through self-education and all walls will disappear ..." These vague and high-minded remarks were received with respectful attention. Earlier that year, Beuys had achieved the status of a national celebrity.

On July 20, 1964, exactly twenty years after the best remembered attempt on Hitler's life, Beuys was taking part in an event organized by Fluxus, the international artists' group that bears the banner of Dada into the postwar era. (Other members have included Nam June Paik, Charlotte Moorman, and Yoko Ono.) Beuys had been playing a piano, garnished, as he recalls it, with "sweets, dried oak leaves, marjoram, a postcard of Aachen cathedral, and soap powder." Blocks of fat were melting on a small stove. The next step in the performance involved a copper rod wrapped in felt. "When I lifted this ... rod above my head," he says, "the whole place exploded. It worked like a catalyst, this small object and simple action ... like an electric current." Right-wing student objections to Beuys's "lack of respect" boiled over into a riot. Police had to step in.

The artist emerged with a bloody nose and the charisma that continues to make his every action a focus of national interest. Before the 1960s were done, Beuys was again attacked by German students, left-wingers this time. It was at the Art Academy in Berlin, early in 1969, and Beuys was back at the piano. In addition, he played a child's flute, used nosedrops, and pushed the piano about the stage in a pattern *(Continued opposite)*

whose meaning may not have been clear even to him. Left-wing protest against the "spiritual, mythological, and irrational" content of Beuys's work was far from a model of rationality itself. Not only was the artist's performance interrupted, but the piano he played ended up in fragments, as did three others waiting by in the wings.

These Berlin students, still charged with the revolutionary fervors of 1968, were, of course, right in their assessment. Beuys courts irrationality as a counterforce to "the cold, hard, crystallized, burned-out clinker that I would call the male intellect, the cause of much of our suffering." Invoking myth and religion, he says that "in places like universities, where everyone speaks so rationally, it is necessary for a kind of an enchanter to appear." Having nominated himself for the role and enlisted the not always sympathetic help of the West German media, Beuys has managed to make his shamanistic rituals internationally known.

Appointed a professor at the Düsseldorf Academy in 1961, Beuys was dismissed in 1972 after a long series of clashes with the administration. The artist wanted unlimited admission to his classes. Officials naturally found this unthinkable. A court struggle led to his reinstatement in the late '70s. Meanwhile, Beuys and the German writer Heinrich Böll founded the Free International University. This remains a scattered batch of small cells held together by the power of Beuys's charisma, which continues to grow brighter, much to the distress of extremities at both ends of the political spectrum in Europe.

If strict Marxians find Beuys annoying, the right wing finds him abhorrent. A medicine man heals, and Beuys wants to turn therapeutic energies on wounds that conservatives (and Germans in general) would like to forget. Beuys refuses to forget because he felt those wounds himself, first as a downed fighter pilot, then as a psychically disabled veteran of the war. His strength—and perhaps his madness—begins with a belief that by curing himself the shaman sends waves of healing energy throughout his entire culture.

For Beuys, fate takes on meaning in a world of symbol where each person's true birth is into disaster (the eastern front of the war, in his case). An individual's birthright, then, is chaos, and the question is whether one capitulates to its powers or transforms them into the beginnings of a new order. The agent of change is the imagination, that innermost faculty that generates dreams, myths, and an authentic sense of the self—of its place in the world, of its very way of being. Beuys's objects, even the most fragmentary of them, show wit and an ironic sort of elegance, hence they are highly sophisticated works of contemporary art. Their witty refinement also makes them vehicles of Beuys's transforming imagination. With their rich mixture of idea and material, process and allusion, they glow with the authenticity only an artist who searches for new meaning can achieve.

Calling for "antiegoistic, antimaterialist, and reality-oriented mental preparation" for young people, Beuys scales his shamanism up to a full attack on the spirit of the German economic miracle, the soulless world presented by Werner Fassbinder's recent film, *The Marriage of Maria Braun*. Fassbinder shows Nazi roots smothered by consumerism. He revels, ironically, in the empty freedoms brought by postwar prosperity. Beuys is capable of irony, too—the Danish writer Troels Andersen has described him as "a fantastic figure, somewhere between clown and gangster." An effective shaman must always be ready to mock his own pretensions. Nonetheless, Beuys's every effort is an attempt to jolt the citizens of Western societies into an awareness of their disused spiritual potential.

Like Fassbinder, writer and filmmaker Peter Handke is fascinated by the surfaces of contemporary German alienation. In his novel *The Goalie's Anxiety at the Penalty Kick*, Handke describes his scarifying protagonist: "He was so far away from what happened around him that he no longer appeared in what he saw and heard. 'Like aerial photographs,' he thought while looking at the antlers and horns on the wall." Beuys's view of such Teutonic cliches as antler coat racks is different. Speaking of "Horns," his sculpture from 1960, he says, "A stag's antlers are the emanation of its entire venous, hormonal, and nervous sytems throughout a yearly cycle. For me they relate to the inwardness of a feeling being, the soul power . . ."

Peter Handke himself is one of Beuys's best commentators. In his report of "Iphigenie/Titus Andronicus," a 1969 "action" with which Beuys mystified most of his audience, Handke evokes the boredom and irritation often felt at art-world performances. He shows, too, a feeling for Beuys's Utopian symbols, those images and gestures that try to conjure into existence the world where they would be understood. Above all, Handke understands that Beuys directs his energies toward the individual. According to Handke, very few of those who watched "Iphigenie/Titus Andronicus" realized "that it was up to each single spectator to set to work to understand, instead of sitting there unproductive and lazy."

This emphasis on individuality is anathema both on the right wing, with its ideals of corporate collectivism, and on the Socialist-Marxian left. It does, however, have a respected pedigree in the traditions of High Romanticism. When, in 1807, Friedrich von Schelling claims the artist's subjective imagination is the source of objective reality, he sounds like Beuys 150 years ahead of schedule. Or is Beuys a belated Romantic? At any rate, he would agree with Schelling that the artist must "melt the rigid forms of artworks, spiritually, so that the pure energy of material things may flow together with the power of his spirit and become one with it." The difficulty for us in the United States is that such magicianship requires the magician to be present—and Beuys made himself conspicuously absent from these shores until 1974.

That year, with the war in Vietnam finally over, Beuys consented to a gallery appearance in New York. This produced the week-long "Coyote," in which the artist, bearing a staff and wrapped in felt, carried on a "dialogue" with just such an animal. The purpose was to accord coyotes the respect they enjoyed in Indian mythology before white settlers transformed them into varmints. Speaking of the "American trauma with the Red Man," Beuys went on to say that "a reckoning has to be made with the coyote, and only then can this trauma be lifted." But very few New Yorkers saw "Coyote," so Beuys remained an elusive figure here, both shadowy and, thanks *(Continued on page 364)*

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JOSEPH BEUYS

(Continued from page 363)

to the European media, glittering. Then came his massive retrospective exhibition at The Solomon R. Guggenheim Museum in New York. It was a signal honor and an invitation to be overpowered.

Most artists are satisfied if they can achieve a standoff between their work and the spiraling interior of the Guggenheim building—Frank Lloyd Wright's monument. Beuys came out better. He converted the museum into a vast storage area. Art of three decades crowded the walls, overflowed the ramp, and spilled out onto the immense central floor. "The Pack" of 1969 shows twenty sledges disembarking from the back of a grubby Volkswagen bus. Each one bears a roll of felt, a bit of fat, and a large, no-nonsense flashlight. Survival is the theme, as brilliant showmanship raises echoes of Beuys's wartime Crimea to the level of myth.

The rest of the exhibition consisted of fragments, some of which are stunning. "Tallow," for instance, presents twenty tons of animal fat divided into five gigantic chunks. Fresh out of the mold, "Tallow" had the shape of a particularly desolate space at the University of Munster—a concrete underpass to a new auditorium. Beuys saw this urban cave as a jagged and ugly wound. Filling the wound with melted animal fat, he hoped to heal it with organic warmth.

For us in the United States, this makes perfect sense as a critique of that postwar steel-and-concrete architecture that has grown increasingly cold and dismal over the decades. For Beuys, however, it is not enough to direct an esthetic reproach at the contemporary city. Its desolation must be seen as a trauma produced by World War II. Thus his art takes on authenticity as he plunges back into the chaotic source, searching constantly for images that will transform horror into healing energy.

Postwar American art is characterized by an optimism, in part a reflection of the fact that the United States fought World War II in Europe and Asia and we were the victors. Beuys's art begins with defeat, his own and Germany's. His purpose is to redeem disaster by reimagining it, by teaching the past how to produce a better present. This is a lesson of great interest to Americans in the aftermath of the Vietnam debacle. Our need for a new, less swaggering brand of confidence gives special value to Beuys's shamanistic feminism—see the sprawling teakwood forms of "Virgin" (1961), which provided the Guggenheim show with its one human presence on an undeniably monumental scale.

"To express spiritual power and potential," says Beuys, "I tend usually to use the female figure." Women, he believes, "have greater openness to the possibilities of the future." ▽

PARIS PLEASURE

(Continued from page 332)

The de Cadavals lead busy international lives which also take them for part of each year to Switzerland and Portugal (the family is one of Portugal's most distinguished). Claudine, as chairman of the board of Specific Atlantic Fashions Inc., a company she created to represent three top French fashion firms (now expanding to include three more) in America, goes to the United States several times a year.

"I'm always so happy when I walk back into this apartment," she says. "Even in the middle of the city, this place has a country feeling." The rooms are brightened with "country" fabrics in warm rich colors and floral designs, which show off the family's inherited treasures to best advantage.

"And we look directly out on trees and gardens in back of the American and Japanese embassies," says Claudine. "I need to have some greenery outside my windows wherever I live."

Putting together modern pieces with classical, as was done so brilliantly here, was no challenge to Mongiardino, the Italian designer whose work is much in demand on both sides of the Atlantic Ocean, master of the abundant look you see here—a kind of luxury based on the comfort of "things." "A chair is a chair, whether it was made in the past or in the present," he believes. "You can't stand in awe of antiques, you have to use them, make them work for you."

In the sitting room, where people linger after dinner, Mongiardino's three oversized quilted sofas (the kind of comfort in living that is one of his trademarks) are grouped in the center. "I consider them a *family* of sofas," he says, "working together as one to add character to this large room."

Friends are wonderfully welcome here, always in small intimate groups. "I once had a party for over thirty and it was awful," Claudine comments; "I didn't get to have a real conversation with anyone. Now I never have more than ten, always seated and served, and people stay for hours, talking. The food is Italian or Portuguese and, I hope, always imaginative. Recently, I've done a lot with coriander—coriander sauce over tiny baby sole, crab salad with lemon juice and ground coriander. I like things that taste interesting but aren't fattening: curried chicken, *rissoles* of shrimp, fruit salads. For dessert there's usually a fresh fruit sorbet—pear sorbet with a topping of *marrons glacés* (I get the bottled kind from Fouquet), or fresh mandarin oranges with caramel sauce." ▽

NIJINSKY

(Continued from page 325)

from a Russian exile who lived on Riverside Drive; he was Michel Fokine, Diaghilev's principal choreographer. The little girl was Nora Kaye, who grew up to become a prima ballerina and then married the choreographer Herbert Ross.

Ross became an enormously successful director; and together Mr. and Mrs. Ross created a story about ballet and made *The Turning Point*, a film that pushed ballet to new heights of popularity. Suddenly Hollywood no longer considered ballet to be a sinister conspiracy of fairies on tiptoe: It was "bankable." Harry Saltzman, who had produced the James Bond movies, owned the final rights to the story of Nijinsky and offered it to Herbert Ross. Ross was assumed to be the only one who could present ballet to a larger audience without offending their lack of sensibility. Nora Kaye would produce; the pupil of Fokine would choose a new Fokine. Among the first cast was Anton Dolin, who had played Herod. He was chosen to play Cecchetti, ballet master of the Maryinsky and the Ballet Russes, a man who had taught him over fifty years before.

For Diaghilev, Ross chose Alan Bates, who gained the necessary weight and grew a beard. Romola was found, after much testing, in the shape of Leslie Browne, the ingenue from *The Turning Point*. The problem of who could play Nijinsky has nagged everyone connected with ballet for years. Fifteen years ago it seemed inevitable that Rudolf Nureyev would play this role, but he refused. He has told friends that Margot Fonteyn convinced him that playing the greatest dancer who ever lived in a film would put unbearable pressure on his subsequent live performances. Baryshnikov would have been this decade's choice, but Nora Kaye explains: "He seemed too knowing, too sophisticated, and older than what we needed. We needed to have a dancer who could act, and it was good to have an unknown so that nobody could have a preconceived idea of him in other roles."

They chose George de la Pena, a twenty-two-year-old soloist from the American Ballet Theatre. His body is longer, taller, and slimmer than Nijinsky's, his eyes almond shaped, his manner inquisitive, reflective. Until he got the part he had been directing his energies towards choreography. He is half Russian, half Argentinian. Nora Kaye describes him as "one of those up and coming dancers whom people are interested in nurturing!"

Last March the cast all were in residence at the Hôtel de Paris in Monte Carlo. The Italian members of the S.B.M. (Société des Bains de Mers), staff were in paroxysms of adulation over the presence of Carla Fracci, the Italian prima ballerina who was playing Tamara Karsavina and is the only member of the cast save for Dolin to mean as much to the ballet world now as the character she plays did sixty years ago. Sitting in the bar drinking water, she looks about twenty-four, which is impossible. "I knew Romola," she says, "I was in Florence doing *Giselle* with Baryshnikov. She came to the dressing room with Massine; and, while she was there, she told me she would love it if I played Karsavina one day. What a responsibility!" Dolin, too, knew Romola; he sniffs and dismisses her: "An ungrateful woman, always begging for money."

Dolin is in the stalls of the Salle Garnier, watching the re-creation of the dress rehearsal for *Le Dieu bleu* onstage. It was an ill-fated ballet with music by Reynaldo Hahn, but the costumes were Bakst at his most elaborate. De la Pena is painted turquoise, in a tight lemon-yellow stiff-skirted dress. Carla Fracci has changed into a costume so loaded down with beads that she can barely move. Two dancers from the Festival Ballet wear a stuffed peacock and transparent bloomers, respectively.

The sets represent for the most part actual locations, and the costumes are faithful reproductions from the original designs. Pip Dyer of the Victoria and Albert Theatre Museum is there to guard over silk and tassel, bead, slipper and hose. Dolin is watching the accuracy of the lighting, Dyer is watching the accuracy of the costumes. Another person sitting between them *(Continued on page 365)*

NIJINSKY

(Continued from page 364)

lets out a sigh: "Nijinsky seems to have been very boring in real life. Absolutely the wrong person to make a film about."

Nora Kaye watches her husband direct, from the side of the orchestra. She shares with her husband a mischievous twinkle, but whereas he is tall and lean with close-cropped curly hair like a poodle, and his appearance is jaunty, like a traveling entertainer's, she has a profile like a line drawing and the bearing of a queen. "I think the truth about Nijinsky is that he was a superb dancer who was very neurotic. People say the same thing about Baryshnikov being withdrawn and special; but look at him, he goes to Studio 54! We've made Nijinsky more human in the film—if you portray a cipher, how can an audience take sides?" she asks.

Ross, who manages to be both cozy and casual even while directing a scene from three angles, points at the boy in the yellow dress and says: "He was the god, the symbol of that time when everything came together."

Below him sit the actors playing Bakst, Fokine, and Diaghilev. The scene is an argument about the size and shape of the costumes: Fokine protests, Bakst defends them, Diaghilev imposes his authority. At the back, Dolin sighs: "It's been like living in the past, arriving here when I was nineteen, talking with Diaghilev, staying at the Hôtel de Paris, eating with the company, it's almost frightening. . . . I can't wait to get away."

There is titillating talk of hauntings: this ballet was an unlucky one for the company, Leslie Browne has been feeling ill, the weather turns sour. Alan Bates steers me to the terrace of the Café de Paris, the very spot where Diaghilev used to take afternoon tea and after-theater suppers, and orders a tea. The white streak in his hair matches the one which had earned Diaghilev the nickname "Chinchilla." He confesses that, playing a patron of the arts, he finds himself day-dreaming about bringing exhibitions of Hungarian paintings to London.

"Diaghilev *did* live for art, for the company, not for himself. He had no home, no responsibilities outside of the work to distract him. And anyone who finally puts work before personal relationships is bound to be seen as a monster," Bates says. He stirs his tea and gazes over at the Hôtel de Paris and the Casino. "He didn't seem to love anyone who wasn't talented. He was in love with Nijinsky's genius, and he knew that he was the only one who could create an area for Nijinsky to function in. I don't think Nijinsky could have done more; he only flowered under Diaghilev.

"George can convey 'his' Nijinsky, because nobody alive has seen him dance, there is no film of him, he has to be invented. It's very eerie to play people who have just gone; their work is still so alive. And when we began the *Dieu bleu* scenes, a strange little atmosphere crept in. That ballet was a failure, the beginning of the rift. . . ."

The next morning, a hundred people in costumes and five carriages, coachmen, and horses are assembled on the short promenade below the casino. This will be the scene of Romola's arrival in Monte Carlo in pursuit of Nijinsky, whom she has seen dance in Budapest and with whom she has fallen in love. Just as the scene is about to begin, the skies open up and rain pelts down. Shooting is cancelled.

That night, Leslie Browne, who so far has been no more than a darting figure in leg warmers and boots scurrying through the Hôtel de Paris, is taken ill. Her mother thinks it's ptomaine poisoning but it is in fact peritonitis, and Leslie is rushed to the Princesse Grace hospital. She pulls through a dangerous emergency operation, but the film's schedule does not. A trip on a boat to Genoa, meant to represent the trip to Argentina that was decisive in Romola's and Nijinsky's life, has to be cancelled. It will be shot in London, on the set for a new film about the *Titanic.*

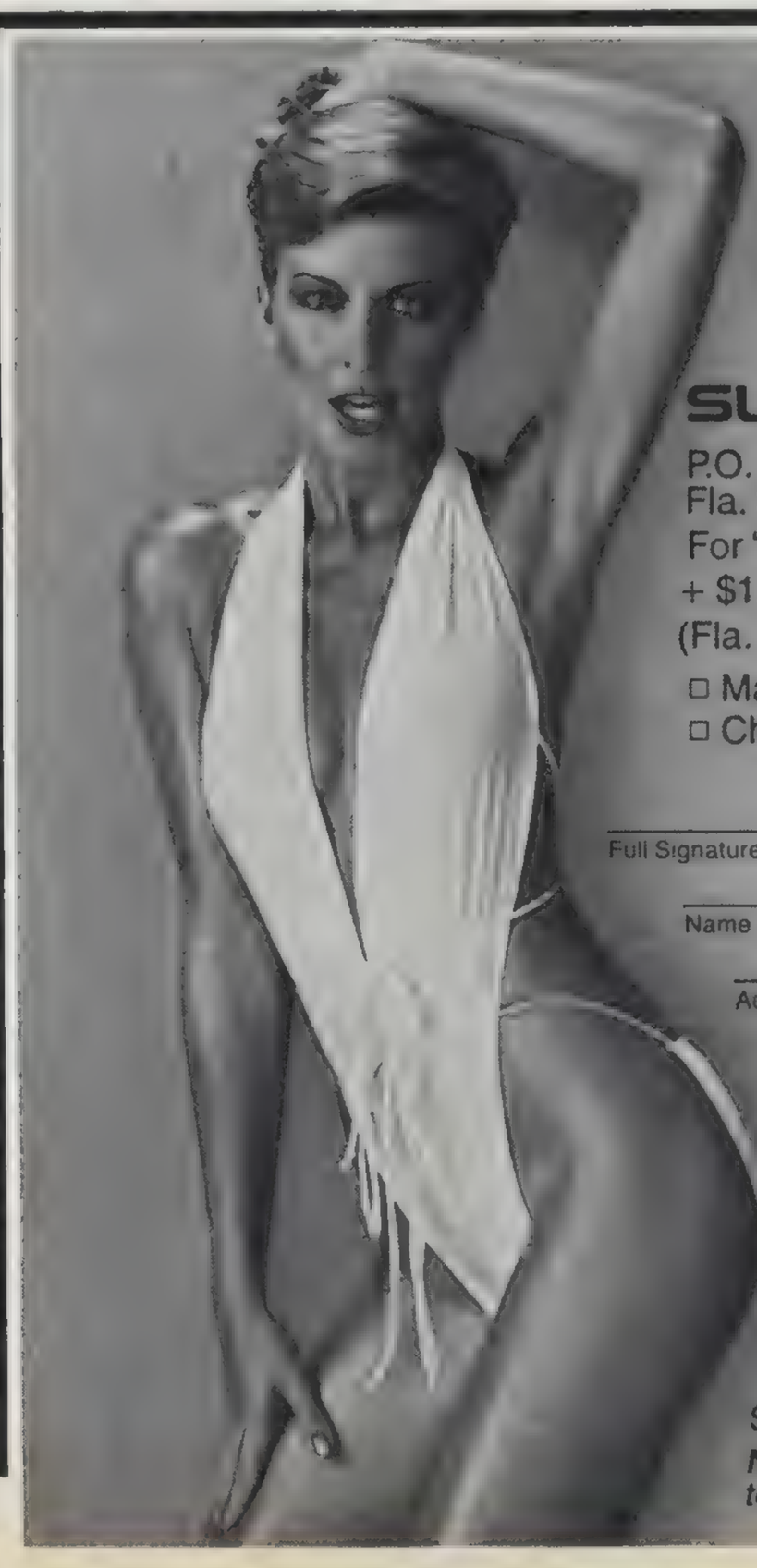
George de la Pena and his girlfriend, the dancer Rebecca Wright, sit over lunch in the rooftop grill room of the Hôtel de Paris. For him, Nijinsky is a creature of work: his way of humanizing the part. "I am by no means imitating Nijinsky—that was the first taboo, not to try to recreate him from what *other* people have said about him. I have to feel what he felt. I think his madness was due to the fact that he couldn't do his métier anymore, which drives a lot of people mad. So he went into his shell. He was our martyr, our saint: I'm saying that as a performer. When I was ten I read Romola's biography of him, and I thought, 'poor fellow, he got thrown out of his company for falling in love with a woman.' "

De la Pena is confident in his identity as a dancer and aspiring choreographer; he says, "there's too much of a thing made about making movies: in Hungary they've got it right, they offered to show us their 'film factory.' " Rebecca explains: "George had a career in dance already, and being pulled away to do a film could be very awkward." About dance, he says, "It needs to get to the next level and somebody's got to start pioneering that: ten pirouettes is not an idea that fascinates me."

De la Pena's position as star of the film is one he is a little wary of: "When I was at American Ballet Theatre, I was making my own decisions; and when I came to do the picture, I opened myself to Herbert and let him educate me and teach me. My maturation has been allowing myself to trust someone. There's a great deal to consider in the acting: being a child, an instrument, homosexual, asexual, going crazy . . . and Ross makes it so easy." But De la Pena admits he's a little confused: "When I accepted to do the film I accepted to leave myself open. Just seeing how vast the world is in all its possibilities has made me realize how much I have to know before I have something to say." He sees the relationship between Diaghilev and Nijinsky as a pupil-teacher one: that's the way he can relate to it, he says.

In the hall of the Hôtel de Paris, where people are making plans for the changed schedule, Herbert Ross tells George de la Pena about *The New Yorker:* it seems Arlene Croce has reviewed Nureyev's Petrouchka, and said in passing that George is one of the few dancers—all Americans—capable of dancing that role. George dismisses it later: "that's what happens when you get a movie," he says with a knowing emphasis.

A month later, on a small platform in the formal gardens of Luton Hoo, an English stately home, George dances a scene from *Le Carnaval.* He whirls rapidly around the stage, his face distorted by *(Continued on page 366)*



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(Continued from page 365)

the painted-on black mask, which has been faithfully copied from a photograph of Nijinsky in that ballet. A soft rain is settling through the atmosphere, and the extras dressed as lords and ladies are getting wet. Leslie is not there, she is still convalescing.

On Easter Sunday, in a London flat, George paints Nijinsky's face on an egg and writes: "Resurrection."

December. Herbert Ross has finished cutting the film, and is scoring it with music from Diaghilev's ballets. "The picture has grown a lot, I feel very good" he says in California. "The film matters because it's about the continuance of traditions and the furtherance of culture, and the necessity of nonconformism. We can't live without poets and saints and visionaries, aspirers in pursuit of something. I hope it inspires you to a fuller understanding of the lives and aspirations of artists."

Ross is proud, however, of the fact that "this is the first time any film has been really candid about homosexuality, where homosexuals are not shown as neurotics. America has come very far in accepting that, but it's just beginning to be tapped as a subject for film."

I ask what Ross has learned in doing the film, he answers, "You should speak to George and Leslie—their lives have been radically altered by the film."

George de la Pena has resigned from the company he called his "family," the American Ballet Theatre. He is busy repainting his apartment: "I need manual things to get me back to normal; I'm educated now in terms beyond the ballet dancer's way of looking at performing—I have something extra now." I ask if he agrees with Ross that this is a movie that depicts homosexuality in a clear light: "I've known homosexual pictures for years that have been more explicit; this is more of a love story in terms of creativity and admiration."

Nora Kaye, when asked how she thought the public would react to a film about such a rarefied subject, had said: "You get to the point where you want to elevate rather than amuse, which happens to every artist."

Is the film to be no more than a distinguished and painstaking biopic? It sounds sober, controlled. The link is still missing when I finally speak to Leslie Browne, who gives the view of the third member of the triangle and restores the missing dimension: that of love.

Leslie's story is a strange one, for she is the daughter of a dancer who worked with Nora Kaye and gave up the ballet for a home life and a dance school in Phoenix. Just like the character in *The Turning Point*, Leslie was reunited with her mother's old friend through the ABT school, and came under her wing. The friend was Nora Kaye, who had based the idea for *The Turning Point* on Isabelle Browne's story and her own. And, as in the film, Leslie's life and career were shaped by the new mentor.

"Since I met Herbert and Nora they have unlocked everything in my heart—my passions, my suffering, my soul, my mind; they are Mr. and Mrs. Svengali. They helped me to find the being inside me that I might never have gotten to know. They've taught me there's no limit to what you can do. It's important to have that kind of person in your life, who has the key.

"*The Turning Point* wasn't my turning point. This film was.

"In *Turning Point* I played a dancer, I was me. In order to play Romola I had to become someone who wasn't a dancer, so I quit dancing.

"You must understand, I'm twenty-two, I've been a dancer all my life, I didn't know anything about life. I didn't understand what a person was made up of except a ballet *barre*. I had never lived without it. I've had very few experiences in life, as most dancers *don't*. Dancers can't connect to anything else in life: dance becomes a religion. A lot of dancers can be labeled nuns, monks . . . dancing is an escape, you can remain a child until you're forty, the company is your city and your only requirement is to put up the name of the hotel you want to stay at on tour. To tell you the truth, a dancer's life is quite dull. Unless you're in the position to pick your roles, you dance what you're assigned to, whatever you feel about it.

"But dance was my whole life. I didn't have to make any decisions after *The Turning Point*, I just went on dancing. But for Romola I had to transform into this person who was not interested in dancing. I was in tears before I left for the film, saying I'll never dance again.

"This part opened up a whole way of life for me, using my mind; and emotionally it unlocked so many different things, a Pandora's box. It was a crash course in life.

"What Romola felt for Nijinsky was an incredible lust and a true love. She was capable of such love, and her world comes crashing down around her when she realizes he didn't love her, he only married her to spite Diaghilev. But she is ready to do anything to remain Mrs. Nijinsky, that is her identity, her choice. But she realizes that hers has been a selfish love and she lets him go back to Diaghilev, and that maturity is in doing the best for the person she loves. At the end she has to take full responsibility for the love that she has believed in.

"She believed it was fated, and maybe it *was* fate that she came along: at some point Diaghilev and Nijinsky were going to split up, and he'd have gone crazy anyway, and been in a nuthouse all alone for the rest of his life with no one to care for him, and this way she was there to take care of him and keep him from being locked up.

"The wrong kind of love can destroy a person; she enveloped his soul and brainwashed him into believing that she was the right one for him.

"For a long time I believed love didn't exist, because my parents were apart, and I thought people had to be fooling themselves. I had never been in love before and had no idea what love was all about. Was it sexuality? Or was it that you just want to touch the person all the time? Or was it that you feel you've known them before? You like their face? Is it just a sexual chemistry that cannot abide your being kept away from them?

"The basis of every scene I did was that incredible burning love inside of her; I was constantly working up to that state and then going home to my room with a piece of chicken and some broccoli. Finally, when you're playing somebody who is so in love you tend to fall in love with the first person you find. And probably the thing I learned is that there is a kind of love so powerful that to live with it can destroy you and the other person.

"It was frightening, to feel I could have that kind of love. I became possessed with love itself, it enveloped my life. It guided me in directions I can say I am not responsible for. I became obsessed with love, and thought it could heal anything, change people. I became obsessed like Romola; and once that happens and once you are shown the dimensions it attains, you can never love that way again. I was trying to find it in life, and through thinking I'd found it I almost destroyed my own life, my career, my family.

"My mother and brother and sister bore the brunt of it, they watched me deteriorate and sacrifice myself for something that didn't exist. I wasn't walking on the earth, I was spirit and passion and could only relate to love and passion; wherever that feeling took me, I would go.

"How do you control your emotions when you've let them out? You can't tuck them back in a box. How do you come back and deal with your life the way it was? You can't come back and be a little girl, and I can't come back to my life the way it was. Before, all I did was dance.

"Of course my illness was in some way psychosomatic: from the moment I knew I had the part my dancing went to pot and I began to build up tensions. I was physically ill and didn't want to be aware of it. I wanted to live up to my responsibilities. And afterwards I had no energy, I felt defeated.

"So I got my own apartment. I needed to create a new environment, the old one drove me nuts. Dance is no longer my interest, nor even my profession anymore. I came to a crossroads and didn't know where to go so I went nowhere."

And, like George de la Pena, she almost quit the American Ballet Theatre. The two dedicated young dancers have turned away from dance, each for their own reasons. "Everyone got messianic about the film," says Herbert Ross, "they went slightly mad, became possessed. When anything went wrong we'd blame it on Diaghilev. Anton Dolin kept saying, 'It's that Diaghilev doesn't want this to happen, he's stopped things before.' "

It is tempting to think that the shade of the Impresario would rise from his grave to bar those who dared challenge him from dancing again; it is more sensible to see logic in the progression from dancing to acting in two young artists. What is sure is that we shall see on screen a story that is not so much about genius, talent, possession, homosexuality, ballet, or art as it is about the single-minded and destructive passion of a love. ▽

"She dared to love someone she could not understand"

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(Continued from page 322)

amount could lead to fatalities years later.

There have been a considerable number of nuclear accidents of many kinds, mostly military so far. So far as is known, there has never been an accidental nuclear explosion although reports have reached the West of a devastated area in Soviet Siberia where a major nuclear accident occurred many years ago. Apart from that inadequately documented event, wide-spread plutonium contamination of the atmosphere and earth surface has come about through weapons tests and two U.S. accidents, the one at Palomares and another, somewhat similar but much easier to handle and clean up, near Thule, Greenland, in 1968.

The late Wright Langham, a health physics specialist who worked at Los Alamos from the start of the World War II Manhattan Project until his death in a plane crash seven years ago, wrote in 1969:

"Although no plutonium contamination incidents have occurred within the public domain" (there have been known incidents on U.S. military test ranges in New Mexico; Rocky Flats, Colorado; and a U.S. Air Force base in Morocco) "that have imposed serious risk on a population group, the probability that such might occur is likely to increase with the current increasing trends in production and the use of plutonium isotopes. Plutonium is my favorite element for both objective and personal reasons. Plutonium currently is the most uniquely useful substance to come from alchemist Seaborg's works and dreams." (Glenn Seaborg, former chairman of the Atomic Energy Commission, codeveloped the hitherto unknown element in 1941. Since then, tiny quantities have been detected in nature but so small that they are judged no risk.) "Plutonium-239 was the fissionable material that ushered in a new era in weaponry with the detonation of the first atomic bomb on July 16, 1945, near Alamogordo, New Mexico. It still is used extensively in present-day fusion weapon systems. Although this use may be of negative esthetic value, it nevertheless is a reality.

"On the positive side is the great potential of Plutonium-239 as a reactor fuel in 'breeder reactor' concepts. In addition, because of its abundance, it is used extensively as a starting material for the production of transuranic elements of greater mass number." (Uranium is the 92nd element and the last on the classical charts, before nuclear physics extended the list.) "Plutonium-238 (half-life ninety years) is one of the most practical radionuclides for radioisotopic power generators. Such lightweight, dependable power sources are already finding space and terrestrial applications. . . ."

The total amount of Plutonium-239 contributed by man to the world environment by 1969 "may amount to about five hundred kilocuries," Dr. Langham said. "At the present time, these results are more significant to the demonstration of the extreme sensitivity of plutonium detection methods than they are to human health. This in no way belittles the importance of such measurements. On the contrary, assessment of the importance of future incidents may require knowledge of the situation prior to such incidents."

Because of the difference in population density and habits, Dr. Langham said there was little point in contrasting the Thule incident, involving an ice sheet, and Palomares. "It would seem much more important," he said, "to consider (what might have been the situation if) the problem had occurred in a suburb of Washington, DC, or Omaha, Nebraska, or in a wheat field in Kansas. Weapons also are not the only potential source of plutonium contamination incidents. On a same-weight basis, with other factors the same, a Plutonium-238 incident would be worse by a factor of 270."

Dr. Langham was in charge of the initial Palomares cleanup and made the basic decisions on what had to be done to reduce contamination acceptably below the level of risk. A trim, bouncy man whose twinkling sense of humor sets off his earnest dedication to a grim subject, he had played a major role at his Los Alamos laboratory in setting the base standard of "maximum permissible dose" by which risk is still assessed. After years of experiments on plants and animals, there came a time when the human question had to be faced. There was a story that he became his own guinea pig and drank a carefully measured dose in a Martini. Asked about that shortly after his return from Palomares, Dr. Langham laughed and said, "You don't understand. No liquor is allowed in the laboratory, so I had to take it in a glass of water."

The biggest part of the Palomares cleanup involved having airmen shovel some fifteen hundred tons of dirt into oil drums which were shipped to the Atomic Energy Commission's burial ground in South Carolina. They were entrenched under ten feet of native American earth after some abrasive arguments with the Department of Agriculture over the danger of more mundane insect contamination from foreign soil. A lot more of the land around Palomares was plowed under, wetted, and broken up in order to dilute concentrations of the metal and prevent its being sprayed back into the air by gusty local winds. But a detectable level of plutonium is still there. As a result of the accident, the place remains the world's largest unwitting proving ground for monitoring and measuring the aftereffects of contamination.

Lt. Col. Lawrence T. Odland, formerly of the U.S. Air Force Radiological Health Laboratory, published a report in 1968 on checkups of the Americans who had worked in Palomares after the accident. "Not one individual who participated in the Palomares operation demonstrated a systemic long-term retention in amounts exceeding the maximum permissible," he wrote, but he also urged the advisability of "collecting as much pulmonary and thoracic lymphatic tissue as possible" from people who were there and "have come to autopsy."

Palomares had a population of twelve hundred when the crash happened, a collection of white-washed farm cottages dotted across the sere hills, with no real streets, only one bar, one tiny church (separating boys and girls), and one modest hall, where an occasional movie was shown, to give it the status of a community. There had been lead mines in the area in the past; broken down smelters and fields of slag still separate farm plots. But the mines shut down while the donkey was still the most advanced local means of transport, and the village slumped back into old Andalusian poverty. It has, its inhabitants boast, "the most *(Continued on page 368)*

FLORA LEWIS

(Continued from page 367)

ideal climate in Spain," virtually year-round sunshine. That was why, though the U.S. Air Force never suspected it until the crash, the people were accustomed to watching the strange daily couplings of airplanes at the refueling spot thirty thousand feet above them. And it was why they had come to rely for their living on the winter tomato crop sent elsewhere in Spain and Western Europe.

The soil is good enough, but rain is minimal. It is rugged desert area, the ochre and sienna cliffs cut by steep gorges and covered in grey-brown brush, except for the brief periods when rainstorms bring out wildflowers. It looks so much like the desert of New Mexico and Arizona that off the sinuous road to Ameria some fifty miles away, there is a sign pointing to "Poblado Mini-Hollywood," a site once favored by American movie companies to film cheap Westerns.

Unless the rains have been heavy for a few seasons, the water in Palomares, about a mile from the sea, is saline. The crops and the livelihood depend on how much water there is, and how salty. For a long period after the accident, there was not much. In those years, a major complaint of villagers against the U.S. was that the water table was low and the salt level high—not because of the plutonium but, they believed, because the approximately seventeen hundred airmen sent down for the operation had used up so much water washing houses, wetting fields and hills to tamp and mulch under plutonium-bearing dust.

Now, the Guardia Civil lieutenant in Garrucha, a little nearby port turned tourist haven, says that Palomares is "rich." The term is relative. But tomato crops have been good, Spain's trade with the Common Market has greatly expanded. There are some two thousand inhabitants in the village, and lots of them have cars and trucks and motorbikes, all of them have electricity and almost all have TV. The whitewashed houses are larger, with good tile roofs and attractive iron grille work on many. Construction crews are always building something. Tourists don't stay in Palomares, but they tramp through the area every year leaving money behind.

"You will find Palomares very changed," said Dr. Emilio Iranzo, head of the Division of Medicine and Protection of Spain's Junta de Energia Nuclear, who is in charge of the follow-up. "The standard of living has doubled." He works in Madrid at the JEN's headquarters in University City and revisits the site from time to time.

"Life goes on," said Manolo Gonzalez down in the village, son of Don Jose Manuel Gonzalea Fernandez who was honorary mayor at the time of the accident.

"It's normal for places to grow," Don Manolo said, "and people here are very attached to the land. If they go abroad to find work, they always plan to come back to stay as soon as they have enough money. Families are very close." He and his wife, Dolores Alegria, who teaches school, have three children now. She was pregnant with the eldest when the bombs dropped. Like everyone who is old enough, they remember that time in 1966 vividly, but they don't talk about it much. There isn't much to say.

At Valero's bar, a young man who had been away on military service at the time said jokingly, in answer to a question, "Well, people still die here, but not from that. Hey, Pepe," he called to a wizened elder with watery green eyes and a sly smile, "how many people die here in a year?"

"Maybe ten, or fifteen, or twenty. . . ," said Pepe, clearly both pleased to get into a conversation with a rare stranger visiting the village, and cautious in the age-old manner.

"But they're younger now, aren't they?" said the young man, in a taunting voice.

"Young and old, like always," said Pepe chuckling.

There have been no known deaths, maladies or congenital deformations traceable to the accident. Every year, a group of villagers (selected without their knowledge by Dr. Iranzo to provide a range of ages and sexes, of those presumably exposed to the initial plutonium clouds when the contamination was highest and those almost certainly too far away or well-sheltered from it) are invited for an all-expenses-paid trip to Madrid. Pepe had gone, but he wouldn't admit that it was a lark or that he had enjoyed the big city. Like other villagers, he spoke only of the tests—a complete physical checkup which he appreciated, blood and urine samples taken, and being put "on the grill," as they refer to being scanned by the whole-body counter sent from America to monitor an individual's total radioactivity. Everybody has some. There is, for example, a bit of the isotope Potassium-40 in the human body. A way of measuring a person's potassium level is to scan for Potassium-40 and calculate from that whether the body content of the mineral is adequate, Dr. Iranzo had explained.

"But they don't tell you anything," Pepe complained, "except that you have too much sugar and shouldn't drink wine, or something like that. They never tell you the results. What do we know? I can tell you if there are changes here it's not because of the Americans, it's our own hard work. . ."

The young man dropped his mocking tone. "That's right, people work very hard here. We've bettered ourselves. The Americans left a lot of money behind" (in compensation for crops destroyed, animals slaughtered for testing, fields declared off-limits during the search for the missing bomb) "and some people got some, some didn't. But that didn't make the difference. It's our work."

A conversation about the accident in Palomares almost never stays very long on fallout, almost always turns quickly to compensation money. It was all that was made visible and intelligible to the villagers during the intense, nearly neurotic secrecy of the search and cleanup operation and scarcely dissipated since. The only tangible reminder of the accident is a neat green cottage, surrounded by a well-tended garden and an iron fence, put up by the JEN for working space in organizing samples of soil, plants, snails, and such to be sent off to Madrid for analysis. There are four white boxes on stilts, the size of a beekeeper's hive, to collect dust from air samples every twenty-four hours. Francisco Moreno, who lives nearby but has nothing to do with the villagers, takes the filter papers from them each day and mails them to Madrid.

"He won't tell you anything," people in Palomares kept saying. At his house, near a little restaurant a mile away, his wife answered inquiries irritably. "He's not here, and there's no use coming back because he

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won't talk to you. He doesn't talk to anybody about the JEN and Palomares."

Suspicion and fear based on secrecy and misunderstanding remain, thirteen years later, the most painful aftermath of the accident for people in the region. Many villagers, quite uncertain about what the tests have really shown about their bodies and their land, express their doubts by saying they are convinced the fourth bomb is still in the nearby sea. Nobody invited people from Palomares to the Sixth Fleet's flagship U.S.S. *Albany* when the lost bomb was paraded by on a launch, the only public display of an H-bomb ever made, and then grudgingly, to Spanish officials and accredited journalists, to prove the recovery had not been a charade.

Even Francisco Simo Orts, the fisherman from the port of Aguilas up the coast near Murcia, doesn't believe the real bomb was removed. He has come to be known in the region as "Paco, El de la Bomba," because he was the one who saw parachutes falling, who rescued two American fliers from the sea, and kept pointing out to the U.S. Navy the spot where he claimed a "dead man" hanging from a third chute entered the water. The Navy kept questioning him during the search, but was just as skeptical in its own way. It couldn't believe that the master of a small shrimping boat, with none of the U.S. Navy's sophisticated navigation aids, could possibly have made an accurate observation about the point of descent of the chute which its experts knew had to be carrying the bomb. But Paco was right. The search could have cost far less time, anguish, and millions of dollars if his advice had been accepted.

Concern that the Mediterranean had been made radioactive has vanished now, not so much because the then U.S. Ambassador Angier Biddle Duke and his family took a demonstrative, shivering plunge on a March day to show it, but because the passing years produced nothing at all untoward. Still, disbelief that the bomb is really gone persists because there was so much deception, obfuscation, lack of information on other counts; and in many ways, there still is.

Paco de la Bomba says darkly that a little over a year ago his nets were cut by something, something moving near the critical spot, and he hints that it may have been a submarine still prowling secretly underwater for the bomb that was supposedly recovered.

Roberto Puig, a chubby architect and artist who lives in the resort town of Mojácar high on a hill overlooking Palomares doesn't believe the real thing was brought up either. He has built a large modern hotel in Mojácar and created there the only monument to the worst nuclear accident in existence. It is a mural, covering a long wall, a kind of sculptured collage made of a big scrap of airplane wing on which parts of the letters USAF can still be seen, other pieces of debris he collected, and scraps from old boats. But he hasn't even put up a sign or plaque to explain it.

"Someday I will," he said laughing, but he tells dark stories about what he thinks has really happened, about people dying of leukemia, mentally retarded children, and, more gleefully, that Spain's whole nuclear-energy program was secretly launched on the basis of four hundred grams of plutonium scraped together and spirited away from the region. The last notion is preposterous and there is no evidence at all to support the rest, but not much effort has been made to convince him.

Antonio Sabiote Flores, now eighty-one, whose house was near where one of the bombs fell and broke, thinks his lethargy and poor memory and his wife's rheumatism are the result. They were one of the poorest families, with thirteen children. Now the house has been enlarged and improved. His daughter Paquita, a peach-skinned, shy child of nine when the bombs fell, has a gurgling, giggling baby of fifteen months now and she worries much more about whether her husband, working in Germany, will be able to save enough to buy her a house and come home. But she nods gravely at her father's and mother's stories, and just as gravely at her more gregarious sister's assurance that of course Palomares is the only place for them to live. Gloria, the sister, spent several years working in Switzerland and has her own house now. The father, somnolent in a folding chair on the vine-covered terrace, ventured to speak again.

"My father died at sixty-six, and my mother at sixty-seven. I'm over eighty." His broad grin was toothless, his face stubbled, his voice weak. "So you see, it is good in Palomares."

Only the schoolteacher Don Pedro Domingo Sanchez Gea and his wife Dolores, not natives of the region but accustomed to it now and no longer disdainful of the villagers, and Manolo Gonzalez have a fairly clear idea of the meaning of the vast operations which followed the accident.

"Oh I believe they got the bomb out of the sea all right," said Don Manolo, "although they should have included people here when they showed it. We saw the other ones on the ground, we touched them, we would have known it was really the same thing. But anyway, if they hadn't gotten the fourth one, there would be Russian submarines and all kinds of people sneaking around looking for it. I don't doubt that, and we haven't had any trouble, but they still don't tell us much."

Dolores Sanchez said that, "Of course, we didn't know anything about radiation then. Now I know that I don't like nuclear energy. But here, there's so much sun, plenty of room for solar energy. They won't make nuclear plants here."

With scarcely any natural sources of fuel, Spain has an ambitious nuclear-energy program to sustain its rapid industrial development. It is intensely controversial, but for reasons which seem to be more directly involved with the explosive regional arguments than with the nuclear danger itself. The biggest issue is the planned Limoniz plant near Bilbao, in the northwest, in the highly industrialized Basque area. Basque separatists have bombed installations to assert their claim that whether or not to have a nuclear plant in the area should be an independent Basque decision, not an order from Madrid. It is not clear whether the same agitators would oppose the plant if there had been a Basque government in favor of it.

In Barcelona, where some Catalan activists still grumble despite general satisfaction with the degree of autonomy worked out with Madrid, graffiti scrawled on a wall near the superb medieval center of the city said, in Catalan, "Yesterday Palomares, today Huesca, tomorrow . . .? Yankees go home."

There are no such complaints on view in the Palomares area. It is a region with a relatively high degree of natural background radiation, though *(Continued on page 370)*

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FLORA LEWIS

(Continued from page 369)

not so high as Tenerife in the Canary Islands, in the mountains north of Madrid, or the areas of Spain's uranium deposits. But the load remaining in the worked-out deposits includes some of the radioactive isotope Lead-210, like radium, a product of the natural decay of uranium.

The biggest worry of Palomares is still, as it always has been, about water. Even on that, misunderstanding and lack of information has caused trouble. The Americans, said Don Pedro, heard and wanted to give the village a present. They brought a desalinization plant from Wheelus Air Force Base in Libya after Col. el-Qaddafi came to power and evicted the U.S. Air Force.

"They thought we needed potable water," Don Pedro said. "But every house here has its cistern, there's always enough for people to drink. It's irrigation water that makes all the difference. If they'd spent all that money instead on wells and capping springs up in the mountains and built a water-pipe for forty or fifty miles, it would have changed everything. As it was, the purification plant was complicated and kept needing parts that couldn't be found. It broke down years ago for lack of maintenance."

There is information, much of it published, though, in little-known scientific papers. In one of them, as it happened, Dr. Iranzo described the techniques for measuring contamination in the land in great detail, explaining briefly that there was no need to keep checking the water supply because local people "can't drink it, it's too saline."

Among the major findings of the continuing tests has been that neither plants nor animals absorb plutonium into their lifecycle. Levels of contamination indicate clearly that they get it externally, from the air and soil. "Project Indalo," a joint Spanish-American continuing study, has set as its aims the measurement of uptake and excretion of plutonium by the population, re-suspension of plutonium in the air over the years, the internal and external contamination of agricultural products, and the migration of plutonium in the soil.

"We didn't see anything in the people to worry us," said Dr. Iranzo, who made the initial quick decision against evacuating the people after the accident and considers that events have proven him right. "The results look fine. In another year or two, we'll publish and maybe in about five more years the project can be completed."

The actual work is done by the Spanish agency, but the U.S. provides the most advanced equipment, a yearly contribution that was about $25,000 and has now inched up to $50,000, and consultations. Bruce Wachhold, Ph.D., at the Department of Energy, and Dr. Phillip Dean, of the Lawrence-Livermore laboratory, keep in touch with the Spanish officials and are urging an increase in U.S. funding to improve the study.

An official but unpublished American report on "Project Indalo" made in the spring of 1978 is discreetly and subtly devastating. It disclosed that the area where one of the broken bombs fell, on rocky land near the village cemetery, has developed an increased level of contamination. It was one of the areas where U.S. airmen turned and wetted the uncultivated soil; but, in recent years, farmers seeking to expand their output have begun to use it.

"This has resulted in considerable resuspension of plutonium, contaminating not only the tomatoes grown in area 2, but also grain crops (barley and corn) grown as much as one-half mile downwind."

The report calls for a "major reevaluation of 'Project Indalo' and of the U.S. contribution and role in it." Among the reasons given:

"There is a large backlog of environmental samples resulting in delays of a year or more between the time a sample is taken and the time it is analyzed for plutonium." Detection of "potential problems" should be made "as they arise, rather than up to a year later."

"Some time ago, two of the four monitory stations, one of which was strategically located with respect to the newly cultivated areas, ceased to function. These should be replaced. In addition, examination of native and domestic fauna, as well as flora, may be useful."

In the area that is showing renewed concentrations of plutonium, "it may be necessary to consider additional decontamination alternatives.

"A more intensive and controlled monitoring program" of the local population "is needed. . . . Because of social and community sensitivities, this activity has not been as organized or controlled as it could be. Virtually all of these problems recently have been resolved, *but no unequivocal data exist as to the level of contamination, if any, within the residents of Palomares.*" (Italics added.)

The report suggests, somewhat obliquely, that there are political reasons why the U.S. should accept "the need for increased surveillance of both the environment and the people in areas contaminated by plutonium from U.S. weapons." Rising public concern at home, with the Rocky Flats, Colorado, case going to court, the delicate issue of returning the population of Eniwetok atoll where bomb tests were made a generation ago, suits by workers in U.S. factories, is one side of the problem; and the change of government in Spain with new freedom of expression and democratic openness is the other. The report notes that it "increases the likelihood that 'Project Indalo' will at some time be closely examined."

Dr. Iranzo, who said flatly that "we think what we did is fine and what we are doing is fine," also noted that "we know more about the effects of biological radiation than about any other toxics, about dosage and contamination levels. We do not have such safety standards for any other contaminants."

That may be true, though it is equally true that no antidote is known for plutonium poisoning and 24,400 years is a long time to wait for a lethal substance to decay. And the people of Palomares still don't know what, if anything, has been found in the carefully collected samples of urine or in the records of their whole-body counts, or that a part of their farmland is once again releasing plutonium in the air but it isn't even being regularly measured.

Like the rest of the world, they are managing to live with the dangers unleashed upon them. They are not resentful, though nagging fears persist. Fourteen years later, the effect of the accident is still something of a mystery. The nuclear age can arrive abruptly in a community, but it lingers far beyond the human scale of time. ▽

SISSY SPACEK

(Continued from page 317)

ardent in conversation, ardent about acting, "consumed" by the farm and the life it offers. And, of course, this last obsession feeds into the real thing, which is acting. Her next project, she says, has to do with the farm life. She and Jack (he art-directed *Badlands*, *Days of Heaven*, *Heart Beat*) are producing the film themselves. "I've done a lot of waitin'," she says of her career, waiting for acceptable roles. Now she's moving for herself.

It is somehow startling to see the obvious, the fact—obscured by fame and Hollywood money—that Sissy Spacek is, among other things, a working woman who has to deal with the tugs of ambition and disappointments, criticisms and successes. And, at twenty-nine, a certain clarity is emerging to direct the determination she seems always to have had. Producing—initiating projects—is energizing. "Whether the idea for a project works out or not, it's exciting. It's like an exercise—it does something to your psyche." It does the opposite of what waiting does for your psyche.

"Jack and I both feel like we've reached a certain level and it's real *safe*," she is saying slowly. "We're wanting to put ourselves in some new situations, to turn ourselves a little wrongside out. Change is real good."

A few minutes later, in all simplicity, Sissy adds, "I don't want to get too attached by anything material, too bound by"—she reaches for the words—"earthly things."

This is not an easy line to deliver in a suite in Manhattan's Hotel Pierre, and yet she is convincing and could probably convince me of anything. She is an amazing actress.

There is a moment in *Coal Miner's Daughter*, when Loretta, pushed by success beyond her strength, breaks down on stage. What you see—what Sissy shows—is a woman cracking below a transparent surface, her eyes bruised, surprised by the pain. It's a stunning moment, and reminded me of Virginia Woolf's wanting her novels to be transparent envelopes, containing and revealing a piece of life. A good actress, Sissy Spacek made me realize, is a transparent envelope containing a piece of life, of the whole human show. —AMY GROSS

JOHN FOWLES

(Continued from page 318)

person and solitude in nature has never frightened me one-tenth as much as solitude in cities and houses. It simply felt a bad place, not one to linger in, and I did not go into the trees; and I had never gone back to it, though often enough on Dartmoor, till this day. In truth I had forgotten about it, in all those intervening years, until I began writing this text and was recalling my father's suspicion of the wild. One day then its memory mysteriously surged, as it surges itself from the moorland slope, out of nowhere. Its name is Wistman's Wood.

I do not know who Wistman was—whether he was some ancient owner or whether the word derives from the old Devonshire dialect word *wisht*, which means melancholy and uncanny, wraithlike; and which lies behind one of Conan Doyle's most famous tales. There would never have been a hound of the Baskervilles, were it not for the much older Wisht Hounds of Dartmoor legend.

Wistman's Wood may be obscurely sited, but it is no longer, as it was in the 1940s, obscurely known. The rise of ecology has seen to that. In scientific terms it is an infinitely rare fragment of primeval forest, from some warmer phase of world climate, that has managed to cling on—though not without some remarkable adaptations—in this inhospitable place; and even more miraculously managed to survive the many centuries of human depredation of anything burnable on the Moor. Culturally it is comparable with a great Neolithic site: a sort of Avebury of the tree, an *Ur*-wood. Physically it is a half-mile chain of copses splashed, green drops in a tachist painting, along what on Dartmoor they call a clitter, a broken debris of granite boulders—though not at all on true tachist principle, by chance. These boulders provide the essential protection for seedlings against bitter winter winds and grazing sheep. But the real ecological miracle of Wistman's Wood is botanical. Its dominant species, an essentially lowland one, should not really be here at all, and is found at this altitude in only one other, and Irish, site in the British Isles. Here and there in the wood are a scatter of mountain ashes, a few hollies. But the reigning tree is that ancient king of all our trees: *Quercus robur*, the Common, or English, Oak.

We go down, to the uppermost brink. Names, science, history . . . not even the most adamantly down-to-earth botanist thinks of species and ecologies when he or she first stands at Wistman's Wood. It is too strange for that. The normal full-grown height of the common oak is thirty to forty metres. Here the very largest, and even though they are centuries old, rarely top five metres. They are just coming into leaf, long after their lowland kin, in every shade from yellow-green to bronze. Their dark branches grow to an extraordinary extent laterally; are endlessly angled, twisted, raked, interlocked, and reach quite as much downwards as upwards. These trees are inconceivably different from the normal habit of their species, far more like specimens from a natural bonzai nursery. They seem, even though the day is windless, to be writhing, convulsed, each its own Laocoön, caught and frozen in some fanatically private struggle for existence.

The next thing one notices is even more extraordinary, in this Ice Age environment. It is a paradoxically tropical quality, for every lateral branch, fork, saddle of these aged dwarfs is densely clothed in other plants—not just the tough little polypodies of most deciduous woodlands, but large, elegantly pluming male ferns; whortleberry beds, grasses, huge cushions of moss and festoons of lichen. The clitter of granite boulders, bare on the windswept moors, here provides a tumbling and chaotic floor of moss-covered mounds and humps, which add both to the impression of frozen movement and to that of an astounding internal fertility, since they seem to stain the upward air with their vivid green. This floor like a tilted emerald sea, the contorted trunks, the interlacing branches with their luxuriant secondary aerial gardens . . . there is only one true epithet to convey the first sight of Wistman's Wood, even today. It is fairy-like. *(Continued on page 372)*

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JOHN FOWLES

(Continued from page 371)

It corresponds uncannily with the kind of setting artists like Richard Dadd imagined for that world in Victorian times and have now indelibly given it: teeming, jewel-like, self-involved, rich in secrets just below the threshold of our adult human senses.

We enter. The place has an intense stillness, as if here the plant side of creation rules and even birds are banned; below, through the intricate green gladelets and branch-gardens, comes the rush of water in a moorland stream, one day to join the sea far to the south. This water-noise, like the snore of the raven again, the breeding-trill of a distant curlew, seems to come from another world, once one is inside the wood. There are birds, of course . . . an invisible hedgesparrow, its song not lost here, as it usually is, among all the sounds of other common garden birds, nor lost in its own ubiquity in Britain; but piercing and peremptory, individual, irretrievable; even though, a minute later, we hear its *prestissimo* bulbul shrill burst out again. My wood, my wood, it never shall be yours.

Parts of all the older trees are dead and decayed, crumbling into humus, which is why, together with the high annual humidity, they carry their huge sleeves of ferns and other plants. Some are like loose brassards and can be lifted free and replaced. The only colour not green or bronze or russet, not grey trunk or rich brown of the decaying wood, are tiny rose-pink stem-beads, future apples where some gall-wasp has laid its eggs on a new shoot. But it is the silence, the waitingness of the place, that is so haunting; a quality all woods will have on occasion, but which is overwhelming here—a drama, but of a time-span humanity cannot conceive. A pastness, a presentness, a skill with tenses the writer in me knows he will never know; partly out of his own inadequacies, partly because there are tenses human language has yet to invent.

We drift from copse to copse. One to the south is now fenced off by the Nature Conservancy to see what effect keeping moorland sheep, bullocks and wild ponies from grazing will have. It has a much denser growth at ground level, far more thickety, and is perhaps what the wood would have looked like centuries ago, before stock was widely run on the Moor; and yet now seems artificial—scientifically necessary, aesthetically less pleasing, less surreal, historically less honest beside the still open wood, 'gardened' by what man has introduced. There is talk now of wiring off the whole wood like this, reserving it from the public, as at Stonehenge. Returning, we come on two hikers, rucksacks beside them, lying on their backs inside the trees, like two young men in a trance. They do not speak to us, nor we to them. It is the place, wanting it to oneself, and I am prey to their same feeling. I persuade my wife to start the long climb back. I will catch up.

I go alone to the most detached and isolated of the copses, the last and highest, to the north. It grows in a small natural amphitheatre, and proves to be the most luxuriant, intricate and greenly beautiful of the chain. I sit in its silence, beneath one of its most contorted trees, a patriarchal gnome-oak. The botanist in me notices a colony of woodrush, like a dark green wheat among the emerald clitter; then the delicate climbing fumitory *Corydalis claviculata*, with its maidenhair-fern leaves and greenish-white flowers. A not uncommon plant where I live in Dorset; yet now it seems like the hedgesparrow's song, hyperdistinct, and also an epitome, a quintessence of all my past findings and knowledge of it; as with the oaks it grows beneath, subsuming all other oaks. I remember another corydalis, *bulbosa*, that they still grow in the garden at Uppsala in honour of the great man, who named the genus.

From somewhere outside, far above, on top of Longford Tor, I hear human voices. Then silence again. The wood waits, as if its most precious sap were stillness. I ask why I, of a species so incapable of stillness, am here.

I think of Frank Horvat, of a recent afternoon we spent together discussing this book, then photography in general and his eminently French and lucid philosophy of it. I envied him a little, out of my own constantly shifting and confused feelings about my own art; as dense and ravelled as this wood, always beyond my articulation or rational comprehension, perhaps because I know I came to writing through nature, or exile from it, far more than by innate gift. I think of my father and, wrily, or why I should for so many years have carried such a bad, unconsciously repressing mental image of Wistman's Wood—some part or branch of him I had never managed to prune out. It is incomprehensible now, before such inturned peace, such profound harmlessness, otherness, selflessness, such unusing . . . all words miss, I know I cannot describe it. A poet once went near, though in another context: *the strange phosphorus of life, nameless under an old misappellation.*

So I sit in the namelessness, the green phosphorus of the tree, surrounded by impenetrable misappellations. I came here really only to be sure; not to describe it, since I cannot, or only by the misappellations; to be sure that what I have written is not all lucubration, study dream, *in vitro*, as epiphytic upon reality as the ferns on the branches above my head.

It, this namelessness, is beyond our science and our arts because its secret is being, not saying. Its greatest value to us is that it cannot be reproduced, that this being can be apprehended only by other present being, only by the living senses and consciousness. All experience of it through surrogate and replica, through selected image, gardened word, through other eyes and minds, betrays or banishes its reality. But this is nature's consolation, its message, and well beyond the Wistman's Wood of its own strict world. It can be known and entered only by each, and in its now; not by you through me, by any you through any me; only by you through yourself, or me through myself. We still have this to learn: the inalienable otherness of each, human and non-human, which may seem the prison of each, but is at heart, in the deepest of those countless million metaphorical trees for which we cannot see the wood, both the justification and the redemption.

I turned to look back, near the top of the slope. Already Wistman's Wood was gone, sunk beneath the ground again; already no more than another memory trace, already becoming an artefact, a thing to use. An end to this, dead retting of its living leaves. ▽

NEWEST DRUG: WORK

(Continued from page 327)

children even before the trip starts, so it's sure to arrive while the parent's still away.

Take advantage of the workaholic's tendency to schedule the day by scheduling yourself into those days. Make breakfast dates and lunch dates as well as the more prosaic dinner dates. Marking these in the calendar in ink will make them as sacrosanct as business appointments. Plan leisure activities well in advance to avoid overcrowding an already overcommitted calendar. If possible, make monetary commitments to ensure that plans won't be broken. Place a nonrefundable deposit on a resort weekend, invest in a ballet or symphony subscription, buy season's tickets for the hottest sports team in town, or reserve a year-round tennis court. Sure, spontaneity suffers this way, but it may be the only way you'll see each other.

"Fatigue: the price for excitement"

Insist upon vacations—you're entitled to them. Don't expect too much right away. If two weeks sounds too long, try five days the first time. If your workaholic mate has trouble going "cold turkey," limit his or her work-related phone calls; two the first day; one the second; and none thereafter. (Coworkers will thank you.) Make sure the briefcase stays home. One man purposely planned vacations which would make it impossible for his wife to work. He favored camping and cross-country skiing, which preclude bringing a briefcase along.

Try not to squander scarce leisure time on activities that merely echo what goes on at work. A driving, competitive worker does not need more of the same. A resort, for instance, that offers tennis might be a better bet than a rigorous tennis camp. (Although, as we all know, the workaholic could turn even a plush resort into a boot camp with a merciless self-imposed schedule.) Don't waste time, too, socializing with people you don't really like or really can't stand. Unpleasant associates or clients one could do without are doubtlessly part of the picture at work. That kind of annoyance need not be compounded at home or away.

Anticipate spending a lot of time on your own. This may mean more time to "do your own thing," more time for your own work, and time to see the friends your workaholic mate can't stand. Interests and independence are critical qualities for anyone who aspires to live with a workaholic. One woman, tired of lamenting the lack of a social life and turning down other couples' invitations, just started attending parties by herself.

Most of all, you must decide if this is what you want. Marriage is no longer mandatory, parenthood no longer obligatory, and divorce no longer unthinkable for many, many people. Dr. Maurice Prout, a Philadelphia psychologist, finds that there are far fewer problems when both partners are workaholics. "Strangely enough, there's a good homeostasis there . . . They have the work that will sustain them. There's no demand for intimacy. They have the same needs." That is, their expectations for themselves and for each other are essentially the same so fights are few. They may not spend much time together but they can stay married to each other.

How to work for a workaholic —and live to enjoy it

Find out from your workaholic boss, as you would with any boss, exactly what's expected of you. Don't settle for a recitation of the standard written rules—ask co-workers about the unwritten ones as well. Find out, for example, if Brownie points are awarded for being in the office extra early or extra late. Since it's so much simpler to measure and reward attendance than performance, many bosses do just that. Learn, too, what happens when the workload builds up. Does the office gear up—hiring new people, or, at least, calling in "temps," as necessary? Establish your own authority and the budgetary limits allotted to get the work done—whether this means delegating it to someone else, calling in a consultant, or hiring a temporary employee.

Will your hours be flexible or fairly fixed? A day that frequently runs over even fifteen minutes can play havoc with your schedule. Split-second timing—one woman used to meet her spouse and child at the subway station where the baby stroller passed from one pair of hands to another like a flaming torch in a relay race—and other tight schedules can be easily disrupted.

Once on the job, set some limits. Make it clear about when—if at all—the workaholic may call you at home: only on weekdays; only until 11:00 P.M.; or never at all. When requests seem unreasonable, say so. Discuss deadlines to make sure they're reasonable. But do so well in advance—no boss wants uncompleted work as a last-minute surprise.

Anticipate and respond to your boss's sense of urgency. True, sometimes, the time pressure will be unnecessary but, sometimes, there may be a true emergency. Forget about the mail for fast service. Establish an account with the most reliable messenger service in town. Memorize the telephone numbers of Federal Express and Emery Air Freight, two firms that promise overnight delivery almost anywhere. And, when the next day isn't nearly soon enough, investigate the services airlines offer, depending on your location and your package's destination.

Don't forget to make sure you're suitably paid for dedication above and beyond the call of duty. Even if money doesn't matter to your workaholic boss, it probably does to you. Negotiate for overtime, if appropriate, cab fare home, meal money, or a raise.

Financial considerations aside, decide if the wear and tear is worth it. Some people find fatigue a small price to pay for the excitement and experience of working for a workaholic. Others find, over time, that they're learning less and that the grind is beginning to get to them. Still others decide early on that the cost of a disrupted social life or family life or the lack of any personal life at all is simply too high a price to pay.

Should you look elsewhere and decide to leave, your workaholic boss may sulk and balk. Replacing you will disrupt his or her schedule. But don't worry. Your boss didn't get where he or she did by sticking around and will fill your spot soon enough—even if it takes two people to do so. ▽

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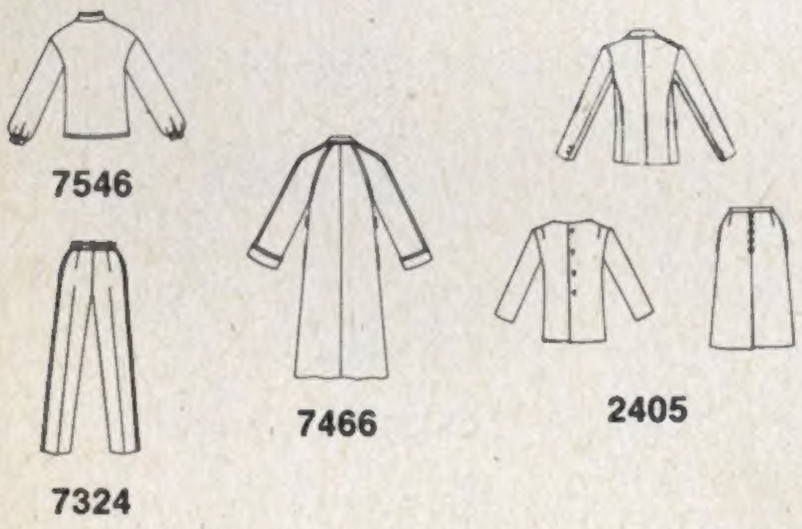
FASHION INFORMATION

Page 80, Cover details: Oscar de la Renta's silk taffeta blouse, rayon crêpe skirt, and rayon faille jacket (about $660). Available at Saks Fifth Avenue; Jacobson's; Swanson's on the Plaza; Lou Lattimore; Bullocks Wilshire; Joseph Magnin. Earrings, Isaac Manevitz for Ben-Amun. Saks Fifth Avenue. Bracelets, Carolee Designs. **Page 213:** 1. Nylon/Lycra bra, $13. Available at fine department stores and specialty shops. . . . 2. Nylon bra, $7. Available at fine department stores. . . . 4. Antron/Lycra bra, $9. Bloomingdale's; Marshall Field's; Robinson's, California. . . . 5. Polyester/cotton/Lycra bra with cotton-lined cups, $14. Parisian, Birmingham, AL; Gimbel's, Milwaukee and other fine stores. . . . 6. Nylon/cotton/spandex bra, $24. Available at fine department stores and specialty shops. . . . 7. Cotton/polyester/Lycra bra, $7. Available at fine department and specialty shops. . . . 8. Cotton/polyester/Lycra bra, $6. Bamberger's; Strawbridge & Clothier; Lazarus. . . . 9. Cotton/polyester/Lycra bra, $8. Macy's, Herald Square; Jordan Marsh, Boston. . . . 10. Nylon/cotton bra, $13. B. Forman; Sapphires, Mayfair in the Grove, FL; Roslyn's Intimate Apparel, Southfield, MI. ALL PRICES APPROXIMATE. PRICES MAY VARY ACCORDING TO SIZE. **Page 284:** Emanuel Ungaro silk blouson jacket with knitted collar and cuffs. About $750, including matching skirt (not shown). Emanuel Ungaro Boutiques, New York, Detroit, Houston, Bal Harbour, Palm Beach. Bijoux Givenchy earrings. **Page 286:** Mary McFadden polyester tunic (about $700) and pants (about $830). April, to order at Saks Fifth Avenue. Also at Marshall Field's; Balliet's; Neiman-Marcus; Giorgio, Beverly Hills. All jewelry by Mary McFadden. Bangles at Artwear, NYC. **Page 289:** Stephen Burrows rayon jersey dress with glitter silk chiffon skirt and jacket. About $695. Henri Bendel; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Leonard, Houston; Theodore, Beverly Hills. Kenneth Jay Lane earrings. Saks Fifth Avenue. Black cuffs by Anne Peerce. Bracelet by Paul Omin for Prize Possessions. **Pages 292-293:** *Right:* Turnout available late March. Earrings, Joseph Mazer. Bloomingdale's. Fernando Sanchez men's pants. . . . *Opposite:* Dimitrios Zikos 22k-gold necklace, bracelet, and ring. Available at 110 Av. Victor-Hugo, Paris. **Page 294-295:** Castelbajac cotton pants (about $180) at Saks Fifth Avenue. Earrings, Alwand Vahan. Socks, Electric Sok at Bloomingdale's. Shoes by Lighthouse Footwear. Bloomingdale's; Macy's, San Francisco; Bullock's. . . . Sonia Rykiel sweater and wool/angora pants (pants, about $210) at Henri Bendel; Hudson's; Theodore, Beverly Hills; Amen Wardy, Newport Beach, CA. Earrings, Ellen Designs for Robert Originals. Lord & Taylor; Robinson's, CA. Claudio Rocco shoes, Bloomingdale's; Joseph Magnin. . . . Men's cotton sweater by Perry Ellis, about $180. Charivari for Men, NYC; Ultimo, Chicago. **Page 296:** Stephen Burrows rayon top and pants. Fiorucci earrings. Fernando Sanchez men's pants. **Page 297:** Earrings, Jilbari Designs. Ted Muehling bracelet. Morris Moskowitz belt. **Page 298:** Earrings, Ellen Designs for Robert Originals. Lord & Taylor. Bracelet, Handmades by MGY-Marcia G. Yerman. Shoes, Diego Della Valle. **Page 299:** Shoes, Vittorio Ricci. **Page 300-301:** 1. Ann Taylor, New York, Chicago, and Beverly Hills. . . . 2. + 4. Maud Frizon, NYC; Mr. Jay, Millburn, NJ; Right Bank Shoe Co., Beverly Hills. . . . 5. Maud Frizon, NYC; Mr. Jay, Millburn, NJ; Neiman-Marcus; Right Bank Shoe Co., Beverly Hills. . . . 6. Elizabeth Arden Salons; Charles Sumner, Boston; Ultimo, Chicago; I. Magnin. . . . 7. Pierre Cardin, Division of Swank, at Lord & Taylor; Bullock's. . . . 8. Bloomingdale's; Parisian's, Birmingham, AL; Battlestein's. **Page 302:** Earrings, Capri Jewelry. May Co., California. Handbag, Bottega Veneta, New York and Beverly Hills. Burlington hosiery. Shoes, Yves Saint Laurent. Delman at Bergdorf Goodman. **Page 303:** Polaroid Sunglasses. Macy's, Herald Square. Earrings, Shashi. Bloomingdale's. Watch, Baume & Mercier Geneve, Saks Fifth Avenue. Watch strap, Hadley Kalbé. Bloomingdale's; Woodward/Lothrop. Bracelet, Carolee Designs. Saks Fifth Avenue; Joseph Magnin. **Page 304-305:** **1.** To order at Bergdorf Goodman. Also at I. Magnin. . . . **2.** Bergdorf Goodman. . . . **3.** Bloomingdale's; Peck's, Charleston, WV. . . . **4.** Saks Fifth Avenue; Neiman-Marcus. . . . **5.** Bergdorf Goodman; Bullocks Wilshire. . . . **6.** Bloomingdale's; Joseph Magnin. . . . **7.** Saks Fifth Avenue; The Twenty-Four Collection, Miami; Ultimo, Chicago; Capriccio, Scottsdale, AZ; Charles Gallay. . . . **8.** Bloomingdale's Cul-de-Sac. . . . **9.** Shoes, at Bloomingdale's. Panty stockings, Macy's, Herald Square, Foley's. . . . **10.** Danielle Poullain for Isadora. Charivari, NYC; Jenny B. Goode, Beverly Hills. . . . **11.** Henri Bendel; Marshall Field's; Sakowitz; I. Magnin. . . . **12.** Henri Bendel; Ultimo, Chicago; Maxfield Bleu, Los Angeles. . . . **13.** Henri Bendel; Wynne Gilmore, San Francisco. . . . **14.** Pierre Cardin, Division of Swank, at Lord & Taylor; Bullock's. **Page 306:** Isaac Manevitz for Ben-Amun earrings. Bracelets, Ellen Designs for Robert Originals. Handbag, Bottega Veneta, NYC. Burlington Leg Look panty stockings at better department and specialty stores. Yves Saint Laurent shoes. Yves Saint Laurent Boutique, NYC. **Page 307:** Isaac Manevitz for Ben-Amun earrings. Bracelets, Cathy and Marsha for Catherine Stein. Panty stockings, Hanes Hosiery. **Page 308-309: 1.** Bloomingdale's. . . . **2.** Bergdorf Goodman; Hermès Boutiques, Beverly Hills, Chicago, Palm Beach. . . . **3.** Bloomingdale's; Jacobson's; Sakowitz; I. Magnin. . . . **4.** Henri Bendel; Ultimo, Chicago; Lesa West, New Orleans. . . . **5.** Jewelry by Yves Saint Laurent at all Saint Laurent Rive Gauche Boutiques. . . . **6.** Lord & Taylor; Robinson's, California. . . . **7.** Shoes, Delman at Bergdorf Goodman; DePandi, Washington, DC. Panty stockings at John Wanamaker. . . . **8.** Saks Fifth Avenue; Wynne Gilmore, San Francisco. . . . **9.** Ultimo, Chicago; I. Magnin. . . . **10.** Saks Fifth Avenue; Battelstein's; Jane Marie, Portland, OR. **Pages 310-311:** *Background:* Nylon/Lycra "unitard". *Foreground:* Earrings, Cathy and Marsha for Catherine Stein. Sheer panty stockings, Pavlova's Pointe, Ltd., NYC. **Page 314:** *Far left:* Janet Reger black bikini. **Page 315:** Prima black string bikini. **Page 334:** Bracelets, wrist to cuff: Cathy and Marsha for Catherine Stein. Bergdorf Goodman. Dennis Higgins. Artwear, NYC. Cathy and Marsha for Catherine Stein. **Page 335:** *Left:* Bracelets, wrist to cuff: Dennis Higgins; Cathy and Marsha for Catherine Stein. *Right:* Napier bracelet. Hanes Hosiery. **Page 336-337:** *Left:* Castebajac sweater and skirt (linen/cotton knit). Earrings, Ellen Designs for Robert Originals. Lord & Taylor; Burdine's. Bracelets, left to right: Cathy and Marsha for Catherine Stein. Bergdorf Goodman. Van Allen. Dennis Higgins. Bergdorf Goodman; Claire Pearone. Panty stockings, Bloomingdale's; Bullock's. . . . *Inset:* Ottorino Bossi also at Botticelli, NYC; Strega, Philadelphia. Earrings, Frank Giordano for Red Cobra. Bracelet, Ellen Designs for Robert Originals. Bloomingdale's; Robinson's, California. *Right:* Panty stockings, Bergdorf Goodman; Robinson's, California. **Pages 338-339:** *Inset:* Earrings, Isaac Manevitz for Ben-Amun. M.E. Designs bracelet. Panty stockings at The Broadway. Menswear by De-Noyer NYC. . . . *Below:* Earrings, Ellen Designs for Robert Originals. Bracelets, from wrist to elbow: Cathy and Marsha for Catherine Stein, at Bergdorf Goodman. Cadoro Jewels, at Gale Grant, NYC. Van Allen. Belt by Peggy & Joel, N.Y. Bloomingdale's Cul-de-Sac; The Twenty-Four Collection, Miami; Jere Scott at Via Lusso, Chicago. **Pages 340-341:** *Above, left to right:* Linen pants by Alpha Cubic. Burlington panty stockings. . . . Panty stockings, Geoffrey Beene for Bonnie Doon. At Lord & Taylor. . . . Panty stockings, Le Bourget. At Bergdorf Goodman. . . . Rayon pants by Stanley Blacker for Women. Panty stockings, Christian Dior Legwear. . . . *Inset:* Bonavitacola rayon bouclé sweater. About $260 (includes skirt not shown). Saks Fifth Avenue; Added Touch, Pittsburgh; Caché, Miami. Jilbari Designs earrings. Bangles by Cathy and Marsha for Catherine Stein, and Dennis Higgins. Hanes panty stockings, Bloomingdale's; Jordan Marsh, Florida; Battelstein's. **Page 342:** Earrings, Cara Croninger at Artwear, NYC; Harcus Krakow Gallery, Boston. Bracelets, wrist to cuff: Jilbari Designs. Bloomingdale's; I. Magnin. Cathy and Marsha for Catherine Stein. Bonwillum. Panty stockings, Givenchy for Round-the-Clock. Hudson's; Bullock's. **Page 344:** *Left:* Belt at Giorgio Armani Boutique, NYC. Earrings at Henri Bendel. T-shirt at Bergdorf Goodman; Lillie Rubin-South & West; Hudson's; Dégagé, Chicago. . . . *Above right:* Muffler at Henri Bendel. Earrings at Mariko, NYC; Elaine, Bal

Harbour; David's of Palm Beach. Fernando Sanchez robe. . . . *Center:* Bracelet at Artwear, NYC; Claire Pearone; Ultimo, Chicago. Handbag at Saks Fifth Avenue; Elaine, Bal Harbour. Perry Ellis sweater and pants. . . . *Below right:* Earrings at Kruger Gallery, NYC. Zoran jacket. **Page 345:** *Left, top to bottom:* Earrings at Bloomingdale's. Calvin Klein jacket and blouse. . . . Monet earrings. Bloomingdale's; Hecht's; Bullock's. . . . Pearls, Mikimoto, NYC. . . . Trifari earrings. Lord & Taylor. . . . Clutch bag at Henri Bendel; Sakowitz; Bullock's. . . . *Center:* Scarf at Henri Bendel; Therapy, Aspen. Bracelet at Saks Fifth Avenue. Earrings at Henri Bendel. . . . *Large photo, right:* Cotton gabardine jacket, Bloomingdale's; Filene's; Burdine's; Hudson's. Scarf at Saks Fifth Avenue; I. Magnin. Earrings at Artwear, NYC; Harcus Krakow Gallery, Boston; Wilkes Bashford, San Francisco. **Page 346:** *Left, large photo:* Trussardi handbag. I. Magnin. Issey Miyake cotton camisole/culotte, $130. Available at Dianne B., New York and Beverly Hills. . . . *Above, right:* Terrafirma. Henri Bendel; Raffinée, Santa Rosa, CA. Roberto Cavalli suède jacket and pants. $1,800. Lou Lattimore; Capriccio, Scottsdale, AZ. . . . *Center:* Mulberry Company. Barney's NYC; Ultimo, Chicago. Beene Bag sweater and pants. Sweater, $75. Martha; Nan Duskin; Robinson's, California. . . . *Below left:* Lighthouse Footwear. Bloomingdale's; Marshall Field's. Trimfit pointelle knee socks, $3. Macy's. . . . *Below, right:* Tess Designs. Henri Bendel; Alandale's, Westwood Village, CA. Christian Dior. Saks Fifth Avenue. Adrienne Vittadini sweater. **Page 347:** *Above, left:* Ken Begun. Henri Bendel; Suchie and Pearl's Little Shop, Birmingham, MI; Bullock's Century City. Dianne B. for Cygne Design silk organza blouse. . . . *Left center:* Danielle Poullain for Isadora. Jenny B. Goode, NYC and Beverly Hills. Stephen Burrows sweater. . . . *Below, left:* Bonwillum. Macy's, Herald Square. Kenneth Jay Lane. Saks Fifth Avenue. . . . *Above, right:* Morris Moskowitz. Saks Fifth Avenue; Montaldo's; Bullocks Wilshire. Michaele Vollbracht sweater, $900. To order at Saks Fifth Avenue. Also at Neiman-Marcus; I. Magnin. . . . *Right, large photo:* Yves Saint Laurent sandals, $100. Delman at Bergdorf Goodman; Charles Sumner; Bonwit Teller. Burlington Leg Look panty stockings. Marina Ferrari pants. . . . *Below, right:* Faith Porter. Bloomingdale's; Holly's Harp, LA. All prices approximate. **Pages 348-349:** *Large photo:* Steve Vaubel earrings. Artwear, NYC. Bracelet by Bonwillum. Halston for Garolini sandals. Bloomingdale's. Inset, *left to right:* Hunting World, NYC. . . . Redwall. Charisma, Narberth, PA. . . . Coach Leatherware. Frederick & Nelson. . . . Trussardi. I. Magnin. . . . Mark Cross, NYC. **Pages 350-351:** *Large photo:* Angelo Tarlazzi top also at Maxfield Bleu, Los Angeles (pants to order). Earrings, Tess Sholom for Tess Designs. Alandale's, Westwood Village, CA. Barbara E. Raleigh bracelet. Spring Street Enamels Gallery, NYC; Suzy, Great Neck's Old Village, NY; Le Cadeaux, Vail and Denver, CO. Diego Della Valle shoes. *Inset:* Chanel jacket, sweater, and pants also at Garfinckel's. Earrings, Alexis Kirk. Baume & Mercier watch. Bracelet by Cathy and Marsha for Catherine Stein. **Page 352:** F.B. Durland earrings. Belt, Barry Kieselstein-Cord. Henri Bendel; Maxfield Bleu, Los Angeles. **Page: 353:** Joseph Mazer bracelet. Shoes by Walter Steiger for Pancaldi. Jildor, Cedarhurst, NY; Bamberger's. **Page 354:** Silk/viscose wrap blouse. Earrings, Ciner-Hill. George Rech belt at George Rech Boutique, NYC. Yves Saint Laurent shoes. Delman at Bergdorf Goodman; I. Magnin. **Page 355:** Isaac Manevitz for Ben-Amun earrings. Bracelet, Magda K. Chopard Geneve watch. **Page 356:** Earrings, Jilbari Designs. Bloomingdale's. Echo Scarfs. **Page 357:** Earrings, Cara Croninger at Artwear, NYC; Wilkes Bashford, San Francisco. Bracelet, Faith Porter. Holly's Harp, Los Angeles. Belt, Ponce de Leon. Henri Bendel. **Page 358:** Silk/viscose camisole and pants. Donald Artig bracelets. Henri Bendel. **Page 359:** Mohair/wool/acrylic knit top and cardigan. To order at Bergdorf Goodman. Earrings, Capri Jewelry. **Page 360:** Raincoat fabric at The Park-East Sewing Center, NYC. Blouse and pants, Maxine Fabrics, 417 Fifth Ave., NY, NY 10016. Charles Jourdan sunglasses at all Charles Jourdan Boutiques. Bracelet, Carolee Designs. Saks Fifth Avenue. Handbag by Mulberry Company, Bloomingdale's; Ultimo, Chicago. Halston for Garolini shoes. Bloomingdale's. **Page 361:** Silk fabric for jacket and blouse, Ferbin-Glass, 110 West 40th St., NY, NY 10018. Cream silk fabric for blouse, Maxine Fabrics (see information, page 360 above). Earrings, Capri Jewelry. Bracelets by Terrafirma and Jane Scileppi.

VOGUE PATTERNS

Back views, yardages, details of pp. 360, 361



Coat. Very Easy Vogue Pattern 7466. Sizes 8–18. Size 10: 3 yards 54/55" fabric. $4.50. Canada, $5.40. **Pants.** Vogue Pattern 7324. Sizes 6–16. Size 10: 2 ⅜ yards 54/56" fabric. $3.50. Canada, $4.20. **Blouse.** Very Easy Vogue Pattern 7546. Sizes 6–14. Size 10: 2 yards 44/45" fabric; ½ yard trim. $3.50. Canada, $4.30. **Suit.** Vogue Paris Original Pattern 2405 by Dior. Sizes 8–16. Size 10: **Jacket,** 3 yards 48" fabric; **skirt,** 2 yards 48" fabric; **blouse,** 2 yards 44/45" fabric. $6.00. Canada, $7.30.

SEWING TIPS

Coat. Instead of using the lining fabric, face the collar and front of the coat with the same fabric used for the body of the coat. Cut the hemline to just above the knee. Topstitch the hem in two rows according to the topstitching instructions indicated for the rest of the coat. Narrow the sleeves from the armseye to the wrist, and eliminate the cuff. Topstitch the sleeve in the same manner as the rest of the coat.

Pants. Let out side and inseams from the hip to the pant bottom, leaving an ⅛" seam allowance. Eliminate the cuff and slit the outer seams 1" up. Topstitch around the pant hem in two rows as the pockets are stitched. but do not topstitch the slit.

Blouse. Do not interface any portion of the blouse. Make narrow bias piping from a contrasting blouse fabric. Pipe cuffs, outer front placket, and collar. Do not pipe the left side of the blouse which falls beneath the outer placket.

Suit . . . Jacket. Face the front of the jacket with the same fabric used for the body of the jacket. Use lightweight lining for the sleeves and the back. Lengthen the jacket hem 1½", matching the length of the finished sleeve. Lower the pocket 1½". Lower the button placement ½". Eliminate buttons from the sleeve. Use soft pads in the shoulders, and eliminate interfacing from any part of the jacket. Narrow the lapel ¼" and square off the bottom hem at the closure.

Skirt. Shorten the hemline to the bottom of the knee. Close the back slit, opening the front in the form of a kick pleat. Release the tucks in the front waistline, easing the waistline with gathers from the center of the skirt to the mid-sides, leaving the skirt flat over the hips.

Blouse. Shorten the body of the blouse to 21" from the nape of the neck. Roll and topstitch the blouse and sleeve hems close to the hemlines. Adjust the blouse neckline to fall just below the collarbone.

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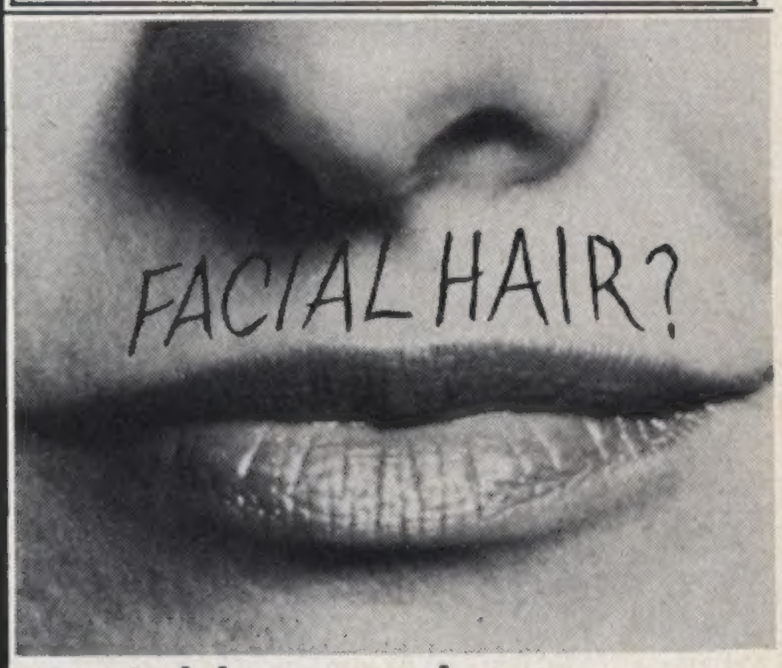

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